A

RHETORICAL GRAMMAR,

OR

COURSE OF LESSONS

IN

ELOCUTION.

295
3094

Mira eſt natura vocis, cujus quidem è tribus omnino ſonis inflexo, acuto, gravi, tanta ſit, et tam ſuavis varietas perfecta in cantibus. Eſt autem in dicendo, etiam quidam cantus.

CICERO, Orator.

By J. WALKER,
AUTHOR OF ELEMENTS OF ELOCUTION, &c.

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TO

Dr. SAMUEL JOHNSON.

SIR,

IF the conferring of benefits be what commonly conſtitutes a Patron,—to Students in Elocution you are the greateſt patron in the kingdom. You not only firſt awakened the public to an attention to their language, but, by an Herculean labour, afforded them a guide; which has conducted them to a thouſand improvements. This was ſufficient to attract the admiration and acknowledgements of your country, if you had not

ſhown, by your moral and critical writings, that, though you were the only perſon proper to undertake ſo laborious a taſk, you were almoſt the only one who ought to have been exempted from it. But though I am proud of an opportunity of confeſſing my obligations to your public labours, I am much more ambitious of telling the world that I have been long honoured with the friendſhip and advice of him, whoſe name will be mentioned among the Lockes, the Newtons, and the Fenelons, as the friend of Revelation, and whoſe life is an indiſputabe proof of the ſincerity of his attachment to it.

I am,

SIR,

With the greateſt Reſpect,

Your obliged, humble Servant.

No. 64,
Harley-Street,
Cavendiſh-Square.

J. WALKER.

PREFACE.

THE deſign of the following Courſe of Leſſons, is, to give youth an idea of the principles of reading and ſpeaking. If theſe principles are ſomewhat difficult, it muſt be remembered, that, as ſpeaking is an adaptation of the voice to the ſtructure and import of a ſentence, it was impoſſible to teach it as an art, without examining the nature of a ſentence and the nature of the voice. The principles of language are obſcure and difficult at beſt; and, notwithſtanding the efforts of ſo many ages to render them plain and eaſy, ſtill grammar is the torment of youth, and perhaps not the moſt practicable ſubject of riper years. This, however, does not deter us from ſending our children to the grammar-ſchool as the beſt method of learning "the art of expreſſing our thoughts by words *:" and, if we wiſh to acquire the art of adapting pauſes, tones, and variations of voice to theſe words, it is preſumed we muſt apply ourſelves to what may not be improperly called "The Grammar of Elocution." Nor is the latter ſo difficult as the former. It re-

* Dr. Lowth's definition of grammar.

quires but a common knowledge of the parts of ſpeech, and ſuch an acquaintance with the voice as is much more eaſily attained than the ſimpleſt elements of muſic. But, if a knowledge of theſe principles ſhould ſtill appear too difficult to the pupil, let him not throw the book entirely aſide. It is hoped that the Sentences adduced for the illuſtration of the Rules, the Directions for the Pronunciation of the Figures of Rhetoric, and, above all, the Praxis at the end, will be found not only the moſt certain, but the moſt eaſy method of acquiring the art of reading, that has hitherto been offered to the public.

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INTRODUCTION,

ADDRESSED TO

PARENTS AND TEACHERS

OF

ELOCUTION.

THE difficulty of finding out an eaſy and rational plan of inſtructing youth, in reading and ſpeaking, has been one great cauſe of the neglect of this part of education. Grammar, arithmetic, and other arts, have their ſeveral rules, and the mind is ſupported under the fatigue of acquiring them, by obſerving the gradual progreſs it makes, from one rule to another; but reading and ſpeaking, depending more on habit than ſcience, are naturally not ſo ſuſceptible of rules as the other arts, and conſequently, the progreſs in them is neither ſo pleaſant nor ſo perceptible.

To remedy this defect has been the labour of many ingenious men, and it is hoped the following leſſons have made no inconſiderable advances towards it. Far be it from me, however, to imagine, that any rules will ſupply the want of a good maſter: I am too well acquainted with teaching young people, not to know, that the ſureſt method to make them read well, is to let them hear good reading, and to make them imitate it as cloſely as they can. This

is the plain ſimple path of nature, and never fails of ſucceſs, if trod with aſſiduity and perſeverance. But this does not preclude the uſe of method in teaching. It does not make it indifferent what ſort of compoſition we firſt put into the hands of our pupils, nor does it render it unneſſary, frequently to inculcate ſome of the more eſſential rules for pauſing, and raiſing and falling the voice. Theſe things, though neceſſarily heard in good reading and ſpeaking, ſeem ſo eaſy and unmarked as not ſufficiently to ſtrike a young perſon, without conſtant notice and repetition. Beſides, when ill habits are once contracted, certain rules may become neceſſary which would otherwiſe have been needleſs. A very ſlow manner muſt be oppoſed to one too quick, and a clear and diſtinct pronounciation to one that is mumbling and inarticulate. If there is a droning ſameneſs of tone, it muſt be contraſted with the moſt ſtriking variety; and any quaintneſs or oddity of manner muſt be cured, by ſhewing how liable it is to ridicule, and, at the ſame time, pointing out the beauty of a natural and unaffected ſimplicity.

But if a method of this kind ſeems abſolutely neceſſary for early youth, a maturer age will certainly admit of a ſtill more ſyſtematic procedure. Pupils of this claſs may be inſtructed in the nature of a ſentence, and the nature of the human voice, (the matter and form, as it may be called, of reading and ſpeaking); they may not only be deſired to vary the voice as the teacher does, but be told for what reaſons it is varied: general rules may be given them, which are applicable to a thouſand caſes; and when once a juſt idea of accent and emphaſis is acquired, a notation may be laid down, which will infallibly direct them, where the pronunciation is intricate

or

or doubtful. It is hoped that a method of this kind is here preſented to the public; a method which will not only aſſiſt the maſter in teaching the pupil, but enable the pupil, in a great meaſure, to inſtruct himſelf.

Method of teaching a ſingle Pupil, before he can pronounce the Words readily at Sight.

IT is a groſs, as well as a common miſtake of parents, to ſuppoſe that it is of little conſequence, who is employed in teaching a child the firſt rudiments of reading. Without going to Quintilian for reaſons, a moment's reflection will ſhow us the neceſſity of making the firſt impreſſions as perfect as poſſible. If all habits are a ſecond nature, our firſt habits are peculiarly ſo; and, on that account, require the niceſt attention, that they are exactly ſuch as they ought to be. For this reaſon, I would adviſe the teacher, to make it part of his leſſon, to go regularly over the alphabet with his pupil, and to make him pronounce every letter diſtinctly, dwelling a conſiderable time on each: then to proceed to thoſe monoſyllables, that are perfect rhymes, as *lade*, *made*, *fade* *, &c. and to make him go over a portion of them every leſſon, by pronouncing each word diſtinctly, after the teacher. When this is done, I would adviſe the teacher, to provide a ſpelling book, with eaſy leſſons in proſe and verſe; and placing the pupil by his ſide, to read over to him a leſſon in proſe, very

* Catalogues of theſe words are to be found in moſt ſpelling books; but what the author flatters himſelf will be found peculiarly uſeful in this caſe is, the Index of Rhymes at the end of the Rhyming Dictionary he publiſhed a few years ago: as here it is preſumed, the teacher will find ſimilar ſounds more accurately aſſociated, and thoſe that differ, more nicely diſtinguiſhed, than in any other work.

deliberately, and to inſert pauſes, where they are wanting, as directed in the following rules, that the pupil may ſee how they are marked, and that he may never have more than three or four words to pronounce, without a ſmall reſt. From ſhort ſentences, and of the ſimpleſt ſtructure, he may be led gradually to others, longer and more complex; for it is unreaſonable to expect, that children ſhould be able to read all ſentences alike; and therefore, ſuch ſentences as have any thing difficult, ſhould be paſſed over at firſt, and others choſen, that are more eaſily comprehended and pronounced *.

When a leſſon has been prepared in this manner, by the teacher and the pupil, out of the ſame book, the teacher ought to have another book, of the ſame kind, and placing the pupil at ſome diſtance (as the beſt method of making him throw out his voice), to read ſlowly and diſtinctly, a ſingle ſentence; and when he has done, to make the pupil pronounce the ſame ſentence, as much in the ſame manner as poſſible; and obſerve all the pauſes, which have been marked for him. If any word is miſpronounced, the teacher may make a little mark, under it with a pen, in his own book, and when the whole portion is read, may make the ſame mark, under the ſame word, in the pupil's book; and this will direct the eye, and the attention, ſo much to it, as ſoon to remove the defect.

Verſe in rhyme will be found of infinite ſervice, in every ſtage of teaching: to children, it is peculiarly agreeable. Beſides, the metre tends greatly to regulate the ear, to give it a taſte for the harmony of

* The author of a ſmall work lately publiſhed by Dodſley, called an Introduction to Polite Literature, ſeems to have commenced a rational and uſeful plan of teaching children to read, by aſſociating ſhort ſentences, ſo conſtructed as to explain the nature of the points.

language,

language, and to bring on a ſlower, and more diſtinct pronunciation of proſe. When, therefore, a ſufficient portion of proſe is read, let the teacher ſelect ſome eaſy paſſages in verſe, and, after pronouncing them diſtinctly, out of the pupil's book, marking the neceſſary pauſes with a pen, and making him obſerve the operation; let him give the pupil his book, place him at a diſtance, and pronounce to him deliberately one ſingle couplet; then let the pupil pronounce the couplet after him, and thus let them proceed couplet by couplet, till the portion of verſe is finiſhed. For this part of the leſſon, ſuch verſes ſhould be choſen at firſt, as finiſh the ſenſe with the couplet, and require a ſmall fall of the voice at the end; others, where the ſenſe is continued to the ſucceeding couplet, may be introduced by degrees, but theſe will always be found difficult at firſt, and ſhould not be preſſed upon children too early. If any words are miſpronounced, let the teacher mark them in his own book as before, and transfer them to the pupil's, when the leſſon is over. When a ſufficient quantity of proſe and verſe has been read, and the words miſpronounced have been marked in the pupil's book, the teacher may conclude the leſſon, by ſetting the pupil, a few of the verſes to get by heart *.

The ſecond leſſon muſt begin by placing the pupil at a diſtance; making him repeat the verſes, which have been ſet him; then hearing him read by himſelf, both the proſe and verſe in the firſt leſſon, without any interruption (for too much inſtruction is almoſt as bad as too little), and when he has done this, he may proceed to a ſecond leſſon beginning as was before obſerved, by a repetition of the alphabet, the words which exactly rhyme, and thoſe

* See verſes of this kind collected, page 308, 312.

words which have been miſpronounced, and are marked in the firſt leſſon. This being done, the teacher muſt take the pupil's book ; read over every ſentence to him ; and mark the pauſes with a pen, where they are wanting ; making him obſerve where the pauſes are placed : then giving him his book, and placing him at a diſtance, the teacher muſt read each ſentence himſelf, with the ſame pauſes he has marked in the pupil's book, and which he may mark in his own while he is reading to him. When he has read one ſentence, the pupil muſt read it after him ; obſerving, as nearly as poſſible, the ſame pauſes and inflections of voice ; and thus they may proceed, ſentence by ſentence, till the portion of proſe is finiſhed. The ſame method muſt be obſerved, with reſpect to the verſe ; and when a convenient portion of each is read, the leſſon muſt be cloſed, by a ſmall taſk of verſe, to be got by heart, and with injunctions, as before, to read over the whole leſſon, in the teacher's abſence.

It may be obſerved, that the teacher, when he is hearing his pupil read the preceding leſſon, muſt not ſpend ſo much time in his corrections, as to take up the whole leſſon with them. Sufficient time, ſhould always be left, to proceed to ſomething new every leſſon : by this, the mind will be leſs fatigued, and the underſtanding more inſtructed, than by keeping the pupil too long upon one leſſon.

The great ſecret of teaching children to read, ſeems to be in keeping their eyes, as much as poſſible, upon the words which others are pronouncing, as well as on thoſe they are pronouncing themſelves. For this purpoſe, it would be adviſeable, when the pupil has repeated a portion of ſentences after the teacher, to let the teacher pronounce one ſentence, the pupil the next, and ſo on till the portion is finiſhed : this

may

may be again repeated, by the teacher and pupil taking different ſentences; and by this method the child's eye will be kept continually on the book, and be in ſome meaſure relieved from the diſguſt of repeating the ſame ſentence too often. The ſame mode may be adopted in reading the columns of words in ſpelling books: when the pupil has pronounced the whole portion word by word after the teacher, they may each of them take different words in ſucceſſion, and repeat them alternately as they did the ſentences.

It may not be improper to obſerve that the pupil ſhould be ſtrictly enjoined, in the abſence of the teacher, to practiſe over his leſſon aloud exactly in the ſame manner he would do if the teacher were preſent. The advantages of ſuch an exerciſe are obvious. It would be juſt as reaſonable to expect that a pupil in muſic ſhould be able by ſilently ſtudying the notes to improve himſelf in ſinging, as that a pupil in reading ſhould gain an eaſy pronunciation, and a proper management of his voice, without the frequency of repetition which is abſolutely indiſpenſible in all ſimilar acquirements.

Method of teaching a Pupil more advanced in Knowledge; and who can pronounce the Words readily at Sight.

WITH a pupil of this deſcription, I would take nearly the ſame courſe as with a child. In order to know his manner of reading, and to diſcover his prevailing defects. I would firſt hear him read at a ſmall diſtance, and, having a book of the ſame kind in my hand, mark, with a pen, the words that are miſpronounced, the pauſes that are omitted, and the wrong turns of voice that are made uſe of; and when he had read a ſufficient portion, let him ſee

the marks I had made, tell him the faults he had committed, and, by reading over the paſſage to him properly, ſhew him how every fault is to be rectified. When the paſſage had been thus read to him and the pauſes marked that are generally omitted in printing, I would give him the book thus marked, place him at a diſtance, and, after reading over the firſt ſentence, in ſuch a manner, as to mark his defects, make him pronounce the ſentence after me, as cloſely as poſſible. Then I would proceed to the ſecond ſentence, practiſe it in the ſame manner; ſo to the third, and ſo on till a convenient portion were read. A portion of verſe, read in the ſame manner, ſhould finiſh the leſſon; and a taſk be given to repeat the firſt thing the next leſſon. The ſecond leſſon ſhould commence by hearing the pupil repeat this taſk, after which he ſhould read over the whole firſt leſſon alone, with as little interruption as poſſible, before he goes on to any thing new, and thus he may proceed in every future leſſon. It muſt be obſerved however, that if the pupil has contracted any bad habits, they ought to be the firſt objects of the teacher's attention; he muſt direct all his care to the cure of theſe habits, but muſt not attempt to cure them all at the ſame time; he muſt attend to one firſt, and remedy that as much as poſſible, before any great attention is paid to another. Habits are ſtubborn things. The mind cannot attend to many things at once, with the ſame advantage as to few; and perplexity ought to be avoided, as the greateſt enemy to inſtruction. We ſhould be careful, therefore, if a pupil's faults are numerous, not to mark too many at firſt, but to point out thoſe only that are the moſt prominent, and to proceed to the reſt by degrees. Such pupils ſhould be kept to plain

eaſy

eaſy proſe and verſe, without once attempting to gain the beauties of pronunciation, till they have nearly got rid of their defects. But if the pupil is advanced towards manhood, and has no very prevailing defect in pronunciation, I would adviſe the teacher to divide the leſſon into three parts; the firſt to conſiſt of a leſſon of the following courſe; the next, of part of a letter in the Spectator, or an oration in Engliſh; and the laſt, of a portion of verſe; ſome of which muſt be got by heart. It cannot be too often inculcated, that the teacher ought to pronounce every thing before the pupil, and, when he has done, to make the pupil follow him. If he is backward in reading, the teacher ought to read only one ſentence at a time, and let the pupil repeat it after him; but if he is more advanced, the teacher may pronounce a whole paragraph at a time; by which means the pupil will be able to take up the variety, which ariſes from the ſeveral relations, which different ſentences bear to each other. As leſs time will be taken up in ſetting ſuch a pupil right, the portion he reads in one leſſon will be too long to repeat entirely in the next; the teacher may therefore direct him to go over the whole in his abſence, and in the next leſſon make him repeat a part of it only. Thus the inſtruction in every preceding leſſon, will be better fixed in the mind, and time allowed for proceeding to ſomething new, every ſubſequent leſſon.

Method of Teaching Pupils in Claſſes.

WHEN many pupils are taught together, it will be impoſſible to attend minutely to all the defects of each pupil; and, therefore, many things muſt be paſſed over, which might be corrected in teaching a ſingle pupil. There is one advantage indeed, which

claſſes have over private teaching, and that is, that each pupil in ſome meaſure ſees his own faults in the faults of others, and conſequently perceives more clearly the neceſſity of amending them. For this reaſon, thoſe who read nearly alike, ſhould be claſſed together, that the ſame inſtruction may be beneficial to all. Six is a ſufficient number to form a claſs; for if there are more, the intervals of reading will be too long, and leſs inſtruction can be conveyed. The beſt reader, ought to be placed firſt; the next beſt, ſecond; and ſo on. When they are arranged at ſome diſtance, let the teacher give each of them a book of the ſame kind; then let him read a ſentence, and order the firſt pupil to read the ſame ſentence. When this is done, let the teacher read the next ſentence, and order the ſecond pupil to read it likewiſe; and ſo let him proceed, in the ſame manner, with the reſt, till each pupil has read his ſentence after the teacher. If the portion intended to be read, be not ended, let the teacher continue it, by reading another ſentence to the firſt pupil, another to the ſecond, and ſo on till the portion is finiſhed. If the portion intended to be read, finiſhes with any pupil but the laſt, the laſt ſentence muſt be repeated by the remaining pupils, till it finiſhes with the laſt pupil in the claſs. Then let the teacher order the pupils to read over the ſame ſentences, in the ſame order, by themſelves: after the whole portion is read in this manner, let the ſecond pupil begin the firſt ſentence; the third pupil, the ſecond ſentence; and ſo on, till they have gone through the whole portion. If there is time to repeat it ſtill more, the third pupil, ought to take the firſt ſentence; the fourth, the ſecond, and ſo on, as before, till each pupil, has read every ſentence

tence of the whole portion. By theſe means, every pupil will have an opportunity of practiſing thoſe inſtructions, that have been given to his fellow-pupil, without the fatigue and diſguſt of hearing the ſame ſentence repeated ſo many times ſucceſſively: if however, there is a ſentence, which requires a turn of voice, difficult to catch, in this caſe, each pupil may repeat the ſame ſentence in ſucceſſion, to great advantage; but to repeat every ſentence in this manner, eſpecially if the claſs be numerous, would too much tire the attention of the pupils. In this plan of inſtructing, the teacher does but read over the portion once himſelf, but may occaſionally interpoſe his inſtructions, while his pupils are reading. The better to remark the ſingle faults of each pupil, the teacher ought to have a paper before him, with the figures 1, 2, 3, &c. according to the number of the pupils: theſe figures ſhould be placed in a column, at the left hand ſide of the paper, and if the firſt, ſecond, third, or any other pupil miſpronounce a word, this word may be put down to the figure, which belongs to the pupil, and when the leſſon is over, a mark may be made with a pen in his book, under the word miſpronounced. For the reaſons above given, I would make a portion of verſe, a part of every leſſon; obſerving the ſame method of reading it by ſentences, as in the proſe: a ſmall portion of verſe ſhould be ſet as a taſk, to repeat the firſt thing at the next leſſon; where it muſt be obſerved, that every pupil, muſt pronounce by heart, the ſame portion in ſucceſſion: and that the former leſſon, both proſe and verſe, muſt be read over once more, ſentence by ſentence, by the pupils themſelves; that the teacher may obſerve, what improvement each pupil has acquired, by re-

flecting on the inſtructions he has received. When this is done, the teacher may proceed to a ſecond leſſon, exactly in the ſame order as the firſt. As the repetition in claſſes neceſſarily takes up much time, there cannot be that variety as in a leſſon to a ſingle pupil: it may not be improper therefore, to begin with one of the leſſons in the following courſe, and one day to conclude with a portion of proſe, and another with a portion of verſe. When the pupils are ſufficiently advanced, it may be proper, before a new leſſon is begun, to place one pupil at a diſtance from the reſt, and make him read over the whole of the preceding leſſon by himſelf. This will give him a confidence, like reading before company; and will induce him to ſtudy the leſſon he is to read alone, in order to diſtinguiſh himſelf. The pupils ſhould read in this manner by turns, beginning at the firſt. By this method, the teacher will be better able to form a judgement of the pupil's improvement, and may ſettle his rank in the claſs accordingly.

Having thus delineated a method of teaching, which has been dictated by long practice, I ſhall ſubjoin a few obſervations on the beſt method of breaking youth of ſeveral faulty habits of pronounciation, from which even thoſe who are beſt inſtructed are ſeldom entirely free.

OBSERVATIONS ON SOME OF THE PRINCIPAL FAULTS IN THE PRONUNCIATION OF THE YOUNGER CLASS OF PUPILS: WITH THE METHODS OF CORRECTING THEM.

FIRST FAULT.

Too ſlightly ſounding the Vowels.

ONE of the moſt general faults in reading is a ſlight, ſhort, mincing pronunciation of the vowels. This produces a harſh, inſignificant, and trifling ſound of the words, inſtead of that bold, round, mellow tone, which ought to be conſidered as the baſis of ſpeaking. The vowels which ought moſt to be attended to, are, the *a* and *o*. *E* is the ſlendereſt of all the vowels, and *i* and *u* are diphthongs which terminate in ſlender ſounds, and do not afford a ſufficient quantity of ſound to gratify and fill the ear: but the *a* in all its three ſounds in *bare*, *bar*, and *war*; *fatal*, *father*, and *water*, has a bold, full ſound, which the ear dwells upon with pleaſure. The ſound of *o* likewiſe, when lengthened by *e* final, as in *tone*, or ending a ſyllable, as in *noble*, &c. may be prolonged with great ſatisfaction to the ear; and it is to a judicious prolongation of the ſound of theſe vowels, that pronunciation owes one of its greateſt beauties. Words of this kind ſhould therefore be ſelected and pronounced, firſt by the teacher, and afterwards by the pupil, ſlowly and diſtinctly.

SECOND FAULT.

Pronouncing s *indiſtinctly after* ſt.

THE letter *s* after *ſt*, from the very difficulty of its pronunciation, is often ſounded inarticulately.

The

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THE letter *s* after *ſt*, from the very difficulty of its pronunciation, is often ſounded inarticulately.

The

The inhabitants of London, of the lower order, cut the knot, and pronounce it in a diſtinct ſyllable, as if *e* were before it; but this is to be avoided as the greateſt blemiſh in ſpeaking: the three laſt letters in *poſts*, *fiſts*, *miſts*, &c. muſt all be diſtinctly heard in one ſyllable, and without permitting the letters to coaleſce. For the acquiring of this ſound, it will be proper to ſelect nouns that end in *ſt* or *ſte*; to form them into plurals, and pronounce them forcibly and diſtinctly every day. The ſame may be obſerved of the third perſon of verbs ending in *ſts* or *ſtes*, as *perſiſts*, *waſtes*, *paſtes*, &c.

For this purpoſe, the *Rhyming Dictionary*, where all the words are arranged according to their terminations, will be found peculiarly uſeful.

THIRD FAULT

Pronouncing w *for* v, *and inverſely.*

THE pronunciation of *v* for *w*, and more frequently of *w* for *v*, among the inhabitants of London, and thoſe not always of the lower order, is a blemiſh of the firſt magnitude. The difficulty of remedying this defect is the greater, as the cure of one of theſe miſtakes has a tendency to promote the other.

Thus, if you are very careful to make a pupil pronounce *veal* and *vinegar*, not as if written *weal* and *winegar*, you will find him very apt to pronounce *wine* and *wind*, as if written *vine* and *vind*. The only method of rectifying this habit ſeems to be this. Let the pupil ſelect from a dictionary, not only all the words that begin with *v*, but as many as he can of thoſe that have this letter in any other part. Let him be told to bite his under lip while he is ſounding the *v* in thoſe words, and to practiſe this every

every day till he pronounces the *v* properly at firſt ſight: then, and not till then, let him purſue the ſame method with the *w*; which he muſt be directed to pronounce by a pouting out of the lips without ſuffering them to touch the teeth. Thus, by giving all the attention to only one of theſe letters at a time, and fixing by habit the true ſound of that; we ſhall at laſt find both of them reduced to their proper pronunciation in a ſhorter time than by endeavouring to rectify them both at once.

FOURTH FAULT.

Not ſounding h *after* w.

THE aſpirate *h* is often ſunk, particularly in the capital, where we do not find the leaſt diſtinction of ſound between *while* and *wile*, *whet*, and *wet*, *where* and *were*, &c. Trifling as this difference may appear at firſt ſight, it tends greatly to weaken and empoveriſh the pronunciation, as well as ſometimes to confound words of a very different meaning. The beſt method to rectify this, is, to collect all the words of this deſcription from a dictionary, and write them down; and inſtead of the *wh* to begin them with *hoo* in a diſtinct ſyllable, and ſo to pronounce them. Thus let *while* be written and ſounded *hoo-ile*; *whet*, *hoo-et*; *where*, *hoo-are*; *whip* *hoo-ip*; &c. This is no more, as Dr. Louth obſerves, than placing the aſpirate in its true poſition, before the *w*, as it is in the Saxon, which the words come from; where we may obſerve, that, though we have altered the orthography of our anceſtors, we have ſtill preſerved their pronunciation.

FIFTH FAULT.

Not ſounding h *where it ought to be ſounded, and inverſely.*

A STILL worſe habit than the laſt prevails, chiefly among the people of London, that of ſinking the

the *h* at the beginning of words where it ought to be ſounded, and of ſounding it, either where it is not ſeen, or where it ought to be ſunk. Thus we not unfrequently hear, eſpecially among children, *heart* pronounced *art*, and *arm*, *harm*. This is a vice perfectly ſimilar to that of pronouncing the *v* for the *w*, and the *w* for the *v*, and requires a ſimilar method to correct it.

As there are but ſo very few words in the language where the initial *h* is ſunk, we may ſelect theſe from the reſt, and, without ſetting the pupil right when he miſpronounces theſe, or when he prefixes the *h* improperly to other words, we may make him pronounce all the words where *h* is ſounded, till he has almoſt forgot there are any words pronounced otherwiſe. Then he may go over thoſe words to which he improperly prefixes the *h*, and thoſe where the *h* is ſeen but not ſounded, without any danger of an interchange. As theſe latter words are but few I ſhall ſubjoin a catalogue of them for the uſe of the learner. *Heir*, *heireſs*, *herb*, *herbage*, *honeſt*, *honeſty*, *honeſtly*, *honor*, *honorable*, *honorably*, *hoſpital*, *hoſtler*, *hour*, *hourly*, *humble*, *humbly*, *humbles*, *humour*, *humouriſt*, *humorous*, *humorouſly*, *humourſome*. Where we may obſerve that *humour* and its compounds not only ſink the *h*, but ſound the *u* like the pronoun *you*, or the noun *yew*, as if written *yewmaur*, *yewmorous*, &c.

SIXTH FAULT.

Suppreſſing e *where it ſhould be pronounced, and pronouncing it where it ſhould be ſuppreſſed.*

THE vowel *e* before *l* and *n* in a final unaccented ſyllable, by its being ſometimes ſuppreſſed and ſometimes not, forms one of the moſt puzzling difficulties

difficulties in teaching children to read. When any of the liquids precede theſe letters, the *e* is heard diſtinctly, as *woollen*, *flannel*, *women*, *ſyren*; but when any of the other conſonants come before theſe letters, the *e* is ſometimes heard, as in *novel*, *ſudden*: and ſometimes not, as in *ſwivel*, *raven*, &c. As no other rule can be given for this variety of pronunciation, perhaps the beſt way will be to draw the line between thoſe words where *e* is pronounced, and thoſe where it is not, and this, by the help of the Rhyming Dictionary, I am eaſily enabled to do. In the firſt place, then, it may be obſerved, that *e* before *l* in a final unaccented ſyllable muſt always be pronounced diſtinctly, except in the following words: *ſhekel*, *weaſel*, *ouſel*, *nouſel*, (better written *nuzzle*) *navel*, *ravel*, *ſnivel*, *rivel*, *drivel*, *ſhrivel*, *ſhovel*, *grovel*, *hazel*, *drazel*, *nozel*. Theſe words are pronounced as if the *e* were omitted by an apoſtrophe, as *ſhek'l*, *weaz'l*, *ous'l*, &c. or rather as if written, *ſheckle*, *weazle*, *ouzle*, &c. but as theſe are the only words of this termination that are ſo pronounced, great care muſt be taken that children do not pronounce *travel*, *gravel*, *rebel* (the ſubſtantive), *parcel*, *chapel*, and *veſſel*, in the ſame manner; a fault to which they are very liable.

E before *n*, in a final unaccented ſyllable, and not preceded by a liquid, muſt always be ſuppreſſed, except in the following words: *ſudden*, *mynchen*, *kitchen*, *hyphen*, *chicken*, *ticken* (better written *ticking*), *jerken*, *aſpen*, *platen*, *paten*, *marten*, *latten*, *patten*, *leaven* or *leven*, *ſloven*. In theſe words the *e* is heard diſtinctly, contrary to the general rule which ſuppreſſes the *e* in theſe ſyllables, when preceded by a mute, as *harden*, *heathen*, *heaven*, as if written *hard'n*, *heath'n*, *heav'n*, &c. nay even when preceded by a liquid in the words *fallen* and *ſtolen*, where the

the *e* is ſuppreſſed, as if they were written *fall'n* and *ſtol'n*: *garden* and *burden*, therefore, are very analogically pronounced *gard'n* and *burd'n*, and this pronunciation ought the rather to be indulged, as we always hear the *e* ſuppreſſed in *gardener* and *burdenſome*, as if written *gard'ner* and *burd'nſome*.

This diverſity in the pronunciation of theſe terminations ought the more carefully to be attended to, as nothing is ſo vulgar and childiſh as to hear *ſwivel* and *heaven* pronounced with the *e* diſtinctly, or *novel* and *chicken* with the *e* ſuppreſſed. To theſe obſervations we may add, that though *evil* and *devil* ſuppreſs the *i*, as if written *ev'l* and *dev'l*, yet that *cavil* and *pencil* preſerve the ſound of *i* diſtinctly; and that *latin* ought never to be pronounced, as it is generally at ſchools, as if written *lat'n*.

SEVENTH FAULT.

Pronouncing too rapidly

THE moſt frequent as well as the greateſt vice in reading, eſpecially among youth, is pronouncing with too great rapidity. Scarcely any thing is more difficult than to break them of this fault. We bid them mind the ſtops they ſee marked in printing; but even though they attend to theſe, we find them ſtill too quick. Farther than this, our directions cannot well go. We can tell them there are ſeveral parts of ſpeech, between which they may pauſe, though they ſee no points marked: but this is expecting too much from them: to expect them to pauſe oftener than they ſee pauſes marked, is unreaſonable. To expect them likewiſe to fall from their rapid manner into one exactly in time, is expecting impoſſibilities. To avoid the wrong, to which we have been habituated, and to ſeize the right, which

is

is new to us; to do both these things at once, is too much for human nature.

The best way, therefore, to cure youth of reading too fast, is to make them read too slow: and for this purpose to mark the book with many more points than are necessary, and to make them stop at every one of them. The rules that are given for pausing, in the following lessons, will furnish the teacher with a sufficient number; but if he wishes to fix a pupil in a very distinct and deliberate pronunciation, he ought never to let him pronounce more than three or four words without a sensible rest, till he has acquired the habit of reading slowly and distinctly: thus almost every word but the article and the substantive, the substantive and the adjective, the preposition and the noun it governs, may be separated, if occasion require. The following sentence, therefore, may be pointed in this manner; which allowing for the different structure of sentences, may serve as an example in other cases.

A system, of this kind, arising, from the collection, and arrangement, of a multitude, of minute particulars, which often, elude, the most careful search, and sometimes, escape observation, when they are most obvious, must always, stand in need, of improvement.

Louth's Preface to his Grammar.

Here we find a pause after almost every significant word; and for children of about six or seven years of age, I am mistaken if this will not be the best way of making them read distinctly and deliberately, as well as those pupils who are much farther advanced, but have contracted too swift and inarticulate a manner of pronouncing. When this habit is cured, we may undoubtely dispense with so great a number of points; but it may be affirmed with certainty, that those who wish to read well, must always

make

make uſe of twice the number of pauſes they ſee printed, and pauſe double the time that is generally aſſigned them.

EIGHTH FAULT.

A monotonous Sameneſs of Voice.

A HUMMING ſameneſs of tone is the common fault of children, and, if taken early, is not very difficult to rectify; but if ſuffered to grow up with them, is one of the moſt incurable blemiſhes in reading. The truth is, the continuance of this tone depends much on the nature of the ear: if the pupil has a good ear, he will quickly catch it, and as quickly get rid of it: but if his ear is dull, and he imbibes this tone in his childhood, it generally laſts him his life: and the generality of ears being of the latter kind, this tone cannot be too carefully guarded againſt, in early youth.

One cauſe of this defect lies in the difficulty there is in aſſuming the words of another, and pronouncing them as if they were our own; conſquently, the more remote the languauge is from our own, the greater difficulty we ſhall find in reading it naturally: thus we find that children will ſoon read ſuch phraſes, as they uſe in their plays, without a tone, but the moment they are put into any other language, fall into their old tone again. There are grown perſons, alſo, who will read a paragraph in a newſpaper, nearly as they would ſpeak it, but if deſired to read a paſſage where the language is removed from that of common converſation, will immediately fall either into a monotone, or a ridiculous *pompoſity*, which is as bad.

From theſe obſervations it ſhould naturally follow, that the beſt method of curing this fault, is to confine

fine the pupil to ſuch compoſition as is perfectly eaſy and familiar. He ſhould be made clearly to comprehend the meaning of what he reads, and the words of his leſſon ſhould rather be talked over to him than read. For children—the little books of their own ſports, which are generally put into their hands, are happily calculated: and for thoſe who are advanced—dialogue ſhould be preferred to every other kind of compoſition. For this reaſon a grammar in dialogue ſeems to be the moſt eligible, particularly in the earlier ſtages of teaching: and all dialogue, or a narrative of converſation, ſuch as *Harris's Three Treatiſes*, will be found highly uſeful to form a juſt and natural manner of reading.

If only a ſingle pupil is to be taught, and dialogue is to be read, it will be proper for the teacher and pupil to take each part alternately: if a claſs are to read, each pupil may read his part in his turn as in other compoſition: but if it be queſtion and anſwer, and the claſs conſiſt of an equal number, it may not be uſeleſs to obſerve, that the teacher muſt read in his turn as a pupil, that all the queſtions may not fall to one half of the claſs and all the anſwers to the other. To what has been ſaid it ſcarcely needs to be added, that grand deſcription in proſe or verſe, ſhould either be entirely kept from pupils of this ſort, or read to them in ſuch a manner, as to appear like familiar converſation.

Having thus given a few hints addreſſed to teachers for correcting the pronunciation of pupils of the lower claſs, I ſhall proceed to ſome obſervations on certain inaccuracies of pronunciation, which are frequently found among thoſe of a maturer age; and with theſe I ſhall commence the courſe of leſſons to be read and ſtudied by the pupils.

PREPARATORY OBSERVATIONS ON THE PRONUNCIATION OF CERTAIN WORDS MOST FREQUENTLY MISTAKEN IN READING.

LESSON I.

The true Sound of the Auxiliary Verbs; alſo when ed *makes an additional Syllable, and when not.*

THE auxiliary verbs *ſhall, would, could, ſhould, are,* and *have,* ſhould never be pronounced *ſhawll, wold, cold, ſhold, air,* and *haive,* but *ſhal, wood, cood, ſhood, arr,* and *havv* *.

The participial termination *ed* muſt never be pronounced as a diſtinct ſyllable unleſs preceded by *d* or *t,* except in the language of Scripture. One diſtinction indeed ſeems to have obtained between ſome adjectives and participles, which is, pronouncing the *ed* in an additional ſyllable in the former, and of ſinking it in the latter. Thus when *learned, curſed,* and *bleſſed,* are adjectives, they are invariably pronounced in two ſyllables, but when participles in one; as *learn'd, curs'd, bleſs'd.* Poetry, however, aſſumes the privilege of uſing theſe adjectives either way, but correct proſe rigidly exacts the pronunciation of *ed* in theſe words when adjectives, as a diſtinct ſyllable. The *ed* in *aged* always makes a diſtinct ſyllable, as *an aged man*; but when this word is compounded with another the *ed* does not form a ſyllable,

* The auxiliary verbs are as irregular in their pronunciation as in their form; and recur ſo often in forming the moods and tenſes of other verbs, that too great care cannot be taken to pronounce them exactly right. For this purpoſe it would be a uſeful exerciſe to make the pupil frequently conjugate the two auxiliary verbs *are* and *have* through all their moods and tenſes; taking particular care that, *are* is pronounced like the firſt ſyllable of *ar-dent*; *have* with the *a* ſhort as in the firſt ſyllable of *tav-ern,* and *ſhall,* exactly as the firſt ſyllable of *ſhal-low.*

as *a full-aged horſe*. It is perhaps worthy notice, that when adjectives are changed into adverbs, by the addition of the termination *ly*, we often find the participal *ed* preſerved long and diſtinct; even in thoſe very words where it was contracted when uſed adjectively. Thus, though we always hear *confeſs'd*, *profeſs'd*, *deſign'd*, &c. we as conſtantly hear *confeſs-ed-ly*, *pro-feſs-ed-ly*, *de-ſign-ed-ly*, &c. The ſame may be obſerved of the following liſt of words, which by the aſſiſtance of the Rhyming Dictionary, I am enabled to give, as the only words in the language, in which the *ed* is pronounced as a diſtinct ſyllable in the adverb, where it contracted in the participal adjective. *Forcedly*, *enforcedly*, *unveiledly*, *deformedly*, *feignedly*, *unfeignedly*, *deſignedly*, *reſignedly*, *reſtrainedly*, *refinedly*, *unconcernedly*, *undiſcernedly*, *preparedly*, *aſſuredly*, *adviſedly*, *compoſedly*, *diſperſedly*, *diffuſedly*, *confuſedly*, *unperceivedly*, *reſolvedly*, *deſervedly*, *undeſervedly*, *reſervedly*, *unreſervedly*, *avowedly*, *perplexedly*, *fixedly*, *amazedly*, *forkedly*.

LESSON II.

When you *is to be pronouced like* ye ; *and* my *like* me, *&c.*

ANOTHER very common error in reading, ariſes from pronouncing the perſonal pronoun *you* in the ſame manner, whether it is in the nominative or the oblique caſe ; or in other words, whether it is the principal or the ſubordinate word in a ſentence. It is certain, that the pronouns *you* and *my*, when they are contradiſtinguiſhed from other pronouns, and confequently emphatical, are always pronounced with their full open ſound, *you*, *my*. But it is as certain, if we obſerve the pronounciation of correct converſation, that we ſhall find them ſounded *ye* and

me

me, when they are ſubordinate words in a ſentence, and have no emphaſis on them. For example; You *told him all the truth.* Here the word *you* is a nominative caſe, that is, it goes before the word denoting action, and muſt therefore be pronounced full and open, ſo as to rhyme with *new.* In this ſentence alſo, *He told* You *before he told any body elſe;* the word *you* is in the oblique caſe, or comes after the word denoting action, but as it is emphatical by being contradiſtinguiſhed from *any body elſe*, it preſerves its full, open ſound as before. But in the ſentence, *Though he told you, he had no right to tell you*; here the pronoun *you* is in the oblique caſe, or follows the word denoting action, and having no diſtinctive emphaſis, invariably falls into the ſound of the antiquated form of this pronoun *ye;* and as if written, *Though he told ye, he had no right to tell ye* *.

The ſame obſervations hold good with reſpect to the pronoun *my.* If we were to ſay, *My pen is as bad as my paper*, we ſhould neceſſarily pronounce *my* like *me*, as, in this ſentence, *pen* and *paper* are the emphatical words; but if I were to ſay, *My pen is worſe than your's*, here *my* is in antitheſis with *your's*, and conſequently pronounced long and full ſo as to rhyme with *high*, *nigh*, &c.

The word *your* is exactly under the ſame predicament. When the emphaſis is upon this word, it is always pronounced full and open, exactly like the ſubſtantive *ewer;* as, *The moment I had read Your*

* Perhaps it was this pronunciation of the pronoun *you* when in the oblique caſe which induced Shakſpeare and Milton ſometimes to write it *ye:* though, as Dr. Louth obſerves, very ungrammatically.

The more ſhame for *ye* holy men I thought *ye.*
Henry VIII.

His wrath which one day will deſtroy *ye* both.
Milton, Par. Loſt. b. ii. l. 734.

letter

letter I ſat down to write Mine : but, when it is not emphatical, it ſinks naturally into *yur* ; exactly like the laſt ſyllable of *Law-yer*, as *I had juſt anſwered yur firſt letter as yur laſt arrived.* On the contrary, if it were to be ſaid, *I had juſt anſwered Your firſt letter as Your laſt arrived*, with *your* ſounded like *ewer*, as in the former ſentence, every delicate ear would be offended. The obſcure ſound of the poſſeſſive pronoun *your* always takes place where it is uſed to ſignify any particular ſpecies of perſons or things. Thus Addiſon, ſpeaking of the metaphors which profeſſional men moſt commonly fall into, ſays, "Your men of buſineſs uſually have recourſe to ſuch inſtances as are too mean and familiar." Spect. N° 421. And Cleopatra, in the tragedy of All for Love, ſpeaking of the Roman poets, ſays,

——— Mere poetry ———
Your Roman wits ; your Gallus and Tibullus,
Have taught ye this from Cytheris and Delia.

LESSON III.

When of, for, from, *and* by, *are to have a long, and when a ſhort ſound.*

A DISTINCTION ſimilar to thoſe we have been obſerving ſeems to have taken place in the pronunciation of the prepoſition *of*. The conſonant of this word is almoſt invariably pronounced like the conſonant *v*, and when the word does not come before ſome of the pronouns at the end of a ſentence, or member of a ſentence, we ſometimes ſuffer the vowel *o* to ſlide into the ſound of the vowel *u*, and the word may be ſaid to rhyme with *love*, *dove*, &c. Thus, in the well-known couplet in the tragedy of the Fair Penitent,

Of all the various wretches love has made,
How few we find by men of ſenſe betray'd!

The two *ofs* in this couplet we find, may, without any very palpable departure from propriety, be pronounced as if written *uv*; rhyming with *dove*, &c. but when the word *it*, *him*, *her*, *them*, or any other perſonal pronoun follows *of*, either in the middle or at the end of a ſentence, the word *of* muſt then be pronounced as when heard ſingly, rhyming with the firſt ſyllable of *nov-el*, *hov-el*. Thus every ear will readily perceive the impropriety of reciting the following ſentence in this manner, *We never know the true value uv time 'till we are deprived uv it*; and the ſuperior propriety as well as harmony of this manner, *We never know the true value iv time 'till we are deprived of it*.

The ſame obſervations hold good with reſpect to the words *from*, *by*, *for*, and every word that in certain poſitions may admit of a leſs diſtinct and emphatical ſound: for we may allowably pronounce *from* as if written *frum* in the ſentence, *I delivered him* FROM *the danger he was in*; but we muſt always pronounce it nearly as if written *fraum* in ſuch ſentences as the following: *I came* FROM *him; I delivered him* FROM *it*.

The word *by*, is liable alſo to a double ſound in different ſituations; that is, ſometimes like the verb *be*, and ſometimes like *buy*. Thus we may ſay either, *He died by (be) his own hands*: or, *He died by (buy) his own hands*: but we muſt neceſſarily pronounce it *(buy)* when it comes before the word *it*, *him*, or any ſimilar word at the end of a ſentence; as *whatever was the weapon, he died by (buy) it*.

In the ſame manner we may ſay, *I wrote to a friend for (fur) his advice*: but we muſt invariably ſay, *He would not give me his advice though I wrote for (faur) it*.

it. In theſe inſtances we plainly percieve that there is ſomething left to taſte, and ſomething eſtabliſhed by cuſtom. But notwithſtanding the little hold we have of theſe fleeting ſounds that convey to us theſe leſs important parts of a ſentence, we have ſtill ſufficient perception of them for eſtabliſhing this general rule. When theſe ſign of caſes *of*, *from*, *by*, *for*, are in the middle of a ſentence, they are ſometimes liable to a double ſound, but when at the end of a ſentence, or member of a ſentence, and ſucceeded by *it*, *him*, *her*, or *them*, are invariably pronounced as when heard ſingly *of*, *from*, *by*, *for*, &c.

To theſe obſervations it may be added, that *thy*, *thine*, and *mine* ought always to be pronounced ſo as to rhyme with *fly* and *dine*, and never like *the*, *thin*, and *min*, as generally heard on the ſtage. See Hints for Improvement in the Art of Reading, where this point is diſcuſſed.

LESSON IV.

How the Vowels e *and* o *are to be pronounced, when apoſtrophiſed.*

THE vowel *e*, which in poetry, is ſo often cut off by an apoſtrophe in the word *the*, and in unaccented ſyllables before *r*, as *dang'rous*, *gen'rous*, &c. ought always to be preſerved in pronunciation, becauſe the ſyllable it forms is ſo ſhort as to admit of being ſounded with the ſucceeding ſyllable, ſo as not to increaſe the number of ſyllables to the ear, or at all to hurt the harmony.

'Tis hard to ſay, if greater want of ſkill
Appear in writing, or in judging ill:
But of the two, leſs dang'rous is th' offence
To tire our patience, than miſlead our ſenſe. *Pope.*

—— Him the Almighty Power
Hurl'd headlong flaming from th' etherial ſky,
With hideous ruin and combuſtion down
To bottomleſs perdition, there to dwell
In adamantine chains and penal fire,
Who durſt defy th' Omnipotent to arms. *Milton.*

In theſe examples we ſee the particle *the* may either form a diſtinct ſyllable or not. In the third line from Pope, the firſt *the* forms a diſtinct ſyllable, but the ſecond is ſunk into the ſucceeding noun. The ſame may be obſerved of this particle in the paſſages from Milton. The ſame obſervations, in every reſpect, hold good in the pronunciation of the preposition *to*, which ought always to be ſounded long, like the adjective *two*, however it may be printed, whether as we ſee it in Pope's Eſſay on Man.

Say what the uſe were finer optics giv'n,
T' inſpect a mite, not comprehend the heav'n:

Or in Milton, either abbreviated as in

—— durſt oppoſe
A third part of the Gods in ſynod met
Their Deities t' aſſert: who while they feel
Vigor divine within them can allow
Omnipotence to none. Par. Loſt. b. vi. v. 155.

Or at length, as in the following paſſage,

Yet ſtill they knew, and ought to have ſtill remember'd
The high injunction not to taſte that fruit
Whoever tempted ——

Having premiſed theſe obſervations on words, we ſhall next proceed to ſentences; as words arranged into ſentences, may be properly called the ſubject matter of the Art of Reading.

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LESSON V.

Reading defined. Its Relation to Speaking.

READING is not ill defined by a late writer on the ſubject where he calls it artificial ſpeaking *. It is an imitative art which has eloquent ſpeaking for its model, as eloquent ſpeaking is an imitation of beautiful nature. Reading, therefore, is to ſpeaking, what a copy is to an original picture: both of them have beautiful nature for their object; and as a taſte for beautiful nature can ſcarcely be better acquired, than by a view of the moſt elegant copies of it, ſpeaking, it is preſumed, cannot be more ſucceſſfully taught, than by referring us to ſuch rules, as inſtruct us in the art of reading.

The art of reading is that ſyſtem of rules which teaches us to pronounce written compoſition with juſtneſs, energy, variety, and eaſe. Agreeably to this definition, reading may be conſidered as that ſpecies of delivery, which not only expreſſes the ſenſe of an author, ſo as barely to be underſtood, but which, at the ſame time, gives it all that force, beauty, and variety, of which it is ſuſceptible: the firſt of theſe conſiderations belongs to grammar, and the laſt to rhetoric.

The ſenſe of an author being the firſt object of reading, it will be neceſſary to enquire into thoſe diviſions and ſubdiviſions of a ſentence, which are employed to fix and aſcertain its meaning: this leads us to a conſideration of the doctrine of punctuation.

Punctuation may be conſidered in two different lights; firſt, as it clears and preſerves the ſenſe of a ſentence, by combining thoſe words together that

* Rice's Introduction to the Art of Reading.

are united in ſenſe, and ſeparating thoſe which are diſtinct; and ſecondly, as it directs to ſuch pauſes, elevations and depreſſions of the voice, as not only mark the ſenſe of the ſentence, but give it a variety and beauty which recommends it to the ear; for in ſpeaking, as in other arts, the uſeful and the agreeable are almoſt always found to coincide; and every real embelliſhment promotes and perfects the principal deſign.

In order, therefore, to have as clear an idea of punctuation as poſſible, it will be neceſſary to conſider it as related to grammar and rhetoric diſtinctly. A ſyſtem of punctuation may be ſufficient for the purpoſes of grammar, or, in other words, it may be ſufficient to clear and preſerve the ſenſe of an author, and at the ſame time be but a very imperfect guide to the pronunciation of it. The art of ſpeaking, though founded on grammar, has principles of its own: principles that ariſe from the nature of the living voice, from the perception of harmony in the ear, and from a certain ſuperaddition to the ſenſe of language, of which grammar takes no account. Theſe principles neceſſarily influence our pronunciation, and direct us to pauſes, which are entirely unknown to every ſyſtem of punctuation in uſe.

But, though the punctuation in uſe does not anſwer all the purpoſes of reading and ſpeaking, it muſt, nevertheleſs, be allowed to be of conſiderable advantage. It does not indeed give us half the pauſes which a juſt pronunciation ſeems to require, and thoſe pauſes it does give, are ſeldom ſuch as preciſely mark the ſenſe of a ſentence; but ſtill it directs the eye to intervals proper for ſome pauſes; and ſerves to keep members from running into each other,

other, and confounding the ſenſe of the ſentence; and if a few ſimple rules *, founded on the nature of a ſentence, were adopted by writers and printers, there is not the leaſt doubt but the art of reading might be greatly facilitated and improved.

But the buſineſs of this eſſay is not ſo much to conſtruct a new ſyſtem of punctuation, as to endeavour to make the beſt uſe of that which is already eſtabliſhed; an attempt to reduce the whole doctrine of rhetorical punctuation to a few plain ſimple principles, which may enable the reader, in ſome meaſure, to point for himſelf: for this purpoſe, it will, in the firſt place, be neceſſary to exhibit a general idea of the punctuation in uſe, that we may be better enabled to ſee how far it will aſſiſt us in the practice of pronunciation, and where we muſt have recourſe to principles more permanent and ſyſtematical.

LESSON VI.

General Idea of the common Doctrine of Punctuation.

Dr. LOWTH defines punctuation to be, "the "art of marking in writing the ſeveral pauſes, or "reſts, between ſentences, and the parts of the ſen- "tences, according to their proper quantity or pro- "portion, as they are expreſſed in a juſt and accu- "rate pronunciation." Others, as Sir James Burrow and Dr. Bowles, beſides conſidering the points as marks of reſt and pauſes, ſuppoſe them to be hints for a different modulation of voice, or rules for regulating the accent of the voice, in reading; but whether this modulation of the voice relates to all the points, or to the interrogation, exclamation,

* For theſe rules, ſee Elements of Elocution, vol. i. p. 184.

and parentheſis only, we are not informed. Grammarians are pretty generally agreed in diſtinguiſhing the pauſes into

The period
The colon
The ſemicoln
The comma
} marked thus { . : ; ,

and thoſe pauſes which are accompanied with an alteration in the tone of voice, into

The interrogation
The exclamation
The parentheſis
} marked thus { ? ! ( )

The period is ſuppoſed to be a pauſe double the time of the colon; the colon, double the ſemicolon; and the ſemicolon, double that of the comma, or ſmalleſt pauſe; the interrogation and exclamation points are ſaid to be indefinite as to their quantity of time, and to mark an elevation of voice; and the parentheſis, to mark a moderate depreſſion of the voice, with a pauſe greater than the comma.

The Uſe of the Comma.

A ſimple ſentence, that is, a ſentence having but one ſubject, or nominative, and one finite verb, admits of no pauſe. Thus in the following ſentence: *The paſſion for praiſe produces excellent effects in women of ſenſe.* *The paſſion for praiſe* is the ſubject, or nominative caſe, to the verb *produces*, and *excellent effects in women of ſenſe*, is the object or accuſative caſe, with its concomitant circumſtances or adjuncts of ſpecification, as Dr. Lowth very properly terms them; and this ſentence, ſays the learned biſhop, admits of no pauſe between any of its parts; but when a new verb is added to the ſentence, as in the following: *The paſſion for praiſe, which is ſo very vehement in the fair ſex, produces excellent effects in women*

women of ſenſe. Here a new verb is introduced, accompanied with adjuncts of its own, and the ſubject is repeated by the relative pronoun *which:* it now becomes a compounded ſentence, made up of two ſimple ſentences, one of which is inſerted in the middle of the other; it muſt, therefore be diſtinguiſhed into its component parts by a point, placed on each ſide of the additional ſentence.

In every ſentence, therefore, as many ſubjects, or as many finite verbs, as there are, either expreſſed or implied, ſo many diſtinctions there may be: as, *My hopes, fears, joys, pains, all center in you.* The caſe is the ſame, when ſeveral adjuncts affect the ſubject of the verb: as, *A good, wiſe, learned man is an ornament to the commonwealth;* or, when ſeveral adverbs, or adverbial circumſtances, affect the verb: as, *He behaved himſelf modeſtly, prudently, virtuouſly.* For as many ſuch adjuncts as there are, ſo many ſeveral members does the ſentence contain; and theſe are to be diſtinguiſhed from each other, as much as ſeveral ſubjects or finite verbs. The reaſon of this is, that as many ſubjects, finite verbs, or adjuncts, as there are in a ſentence, ſo many diſtinct ſentences are actually implied; as the firſt example is equivalent to—*My hopes all center in you, my fears all center in you,* &c. The ſecond example is equivalent to—*A good man is an ornament to the commonwealth, a wiſe man is an ornament to the commonwealth,* &c. The third example is equivalent to, *He behaved himſelf modeſtly, he behaved himſelf prudently,* &c. and theſe implied ſentences are all to be diſtinguiſhed by a comma.

The exception to this rule is, where theſe ſubjects or adjuncts are united by a conjunction: as, *The imagination and the judgement do not always agree;* and, *A man never becomes learned without ſtudying conſtantly*

ſtantly and methodically. In theſe caſes the comma between the ſubjects and adjuncts is omitted.

There are ſome other kinds of ſentences, which, though ſeemingly ſimple, are nevertheleſs of the compound kind, and really contain ſeveral ſubjects, verbs, or adjuncts. Thus in the ſentences containing what is called the ablative abſolute: as *Phyſicians, the diſeaſe once diſcovered, think the cure half wrought*; where the words, *the diſeaſe once diſcovered*, are equivalent to, *when the cauſe of the diſeaſe is diſcovered.* So in thoſe ſentences, where nouns are added by appoſition: as, *The Scots, a hardy people, endured it all.* So alſo in thoſe, where vocative caſes occur: as, *This, my friend, you muſt allow me.* The firſt of theſe examples is equivalent to, *The Scots endured it all*, and *The Scots, who are a hardy people, endured it all*; and the laſt to: *This you muſt allow me*, and *this, my friend, muſt allow me.*

LESSON VII.

The Uſe of the Semicolon, Colon, and Period.

WHEN a ſentence can be divided into two or more members, which members are again diviſible into members more ſimple, the former are to be ſeparated by a ſemicoln.

EXAMPLE.

But as this paſſion for admiration, when it works according to reaſon, improves the beautiful part of our ſpecies in every thing that is laudable; ſo nothing is more deſtructive to them, when it is governed by vanity and folly.

When a ſentence can be divided into two parts, each of which parts are again diviſible by ſemicolons, the former are to be ſeparated by a colon.

EXAMPLES.

EXAMPLES.

As we cannot diſcern the ſhadow moving along the dial-plate, ſo the advances we make in knowledge are only perceived by the diſtance gone over.

Here the two members, being both ſimple, are only ſeparated by a comma.

As we perceive the ſhadow to have moved, but did not perceive it moving: ſo our advances in learning, as they conſiſt of ſuch minute ſteps, are only perceivable by the diſtance.

Here the ſentence being divided into two equal parts, and thoſe compounded, ſince they include others, we ſeparate the former by a ſemicolon, and the latter by commas.

As we perceive the ſhadow to have moved along the dial, but did not perceive it moving; and it appears that the graſs has grown, though nobody ever ſaw it grow: ſo the advances we make in knowledge, as they conſiſt of ſuch minute ſteps, are only perceivable by the diſtance.

Here the advancement in knowledge is compared to the motion of a ſhadow, and the growth of graſs; which compariſon divides the ſentence into two principal parts; but ſince what is ſaid of the movement of the ſhadow, and of the growth of graſs, likewiſe contains two ſimple members, they are to be ſeparated by a ſemicolon; conſequently, a higher pointing is required, to ſeparate them from the other part of the ſentence, which they are oppoſed to: and this is a colon.

When a member of a ſentence forms complete ſenſe, and does not excite expectation of what follows; though it conſiſt but of a ſimple member, it may be marked with a colon.

EXAMPLES.

The diſcourſe conſiſted of two parts: in the firſt was ſhown the neceſſity of fighting; in the ſecond, the advantages that would ariſe from it.

The Auguſtan age was ſo eminent for good poets, that they have ſerved as models to all others: yet it did not produce any good tragic poets.

When a ſentence is ſo far perfectly finiſhed, as not to be connected in conſtruction with the following ſentence, it is marked with a period.

LESSON VIII.

The Interrogation, Exclamation, and Parentheſis.

THE note of interrogation is uſed to ſhow that a queſtion is aſked: as, *What day of the month is this?* It likewiſe diſtinguiſhes a queſtion from a ſentence in the imperative mood: as, *Do you return?* * Interrogative ſentences require an elevation of the voice, except the queſtion be aſked by the pronouns, *who, which, what*; or the adverbs, *how, where, when*, &c.; for in theſe caſes you muſt give a moderate cadence to your voice, and let the pauſe be governed by the ſenſe of the ſubject.

A parentheſis is a ſentence inſerted into the body of another ſentence, to illuſtrate its meaning, but is neither neceſſary to the ſenſe, nor at all affects the conſtruction. It marks a moderate depreſſion of the voice, with a pauſe greater than a comma.

* This diſtinction of the voice, applied to a diſtinction of interrogative ſentences, into thoſe that begin with and without the interrogative words, is extracted from a ſpelling-book, written by Mr Perry, a very induſtrious, accurate, and ingenious writer on Engliſh pronunciation, at Edinburgh. This author, and one Charles Butler, of Magdalen College, Oxford, in his Engliſh Grammar, 1633, are the only writers in whom I ever met with the leaſt hint of this very important diſtinction.

EXAMPLE.

EXAMPLE.

When they were both turned of forty (an age in which, according to Mr. Cowley, there is no dallying with life) they determined to retire, and paſs the remainder of their days in the country. *Spect. No.* 123.

An exclamation, denotes an emotion of mind, and requires an elevation of voice, with a pauſe equivalent either to a comma, colon, ſemicolon, or period, as the ſenſe demands.

EXAMPLE.

Theſe are thy glorious works, parent of good!
Almighty! Thine this univerſal frame,
Thus wond'rous fair! Thyſelf how wond'rous then!

This is the moſt conciſe and comprehenſive ſcheme of punctuation I could poſſibly collect from the ſeveral authors, who have written on this ſubject; and if the reader would wiſh to ſee ſome very ſolid, uſeful, and ingenious thoughts on it, he may find them at the end of Dr. Lowth's Engliſh Grammar. In the mean time it may be obſerved, that theſe rules, though ſufficient to prevent confuſion in writing, are very inadequate to the purpoſes of a juſt and accurate pronunciation, as it is certain that a juſt, a forcible, and eaſy pronunciation, will oblige a judicious reader to pauſe much more frequently, than the moſt correct and accurate writers or printers give him leave. But I muſt again obſerve, that when I contend for the propriety, and even neceſſity, of pauſing, where we find no points in writing or printing, I do not mean to diſturb the preſent practice of punctuation: I wiſh only to afford ſuch aids to pronunciation as are actually made uſe of by the beſt readers and ſpeakers, and ſuch as we muſt uſe in reading and ſpeaking in public, if we would

would wiſh to pronounce with juſtneſs, energy, and eaſe.

LESSON IX.

Of Rhetorical Punctuation.

Dr. LOWTH has, with great plainneſs and preciſion, drawn the line which bounds the uſe of the comma upon paper, by telling us, that every ſimple ſentence, or that ſentence which has but one ſubject and one finite verb, cannot have any of its adjuncts, or imperfect phraſes, ſeparated by a point. This he illuſtrates by a ſentence, where the ſubject and the verb are accompanied by as many adjuncts as they commonly are; but no proviſion is made for ſuch phraſes as extend to twice the length, and yet continue perfectly ſimple.—*The paſſion for praiſe produces excellent effects in women of ſenſe,*—is a ſentence of ſo moderate a ſize, as may be pronounced even with ſolemnity and energy, by moſt people, without once taking breath; but if we amplify theſe adjuncts that accompany the nominative caſe and the verb in ſuch a manner as is frequently to be met with, at leaſt in incorrect compoſition, we ſhall find it impoſſible to pronounce the ſentence with force and eaſe, without ſome interval for reſpiration; for inſtance, if inſtead of reading, *The paſſion for praiſe produces excellent effects in women of ſenſe,*—we had the following ſentence to read—*A violent paſſion for univerſal admiration produces the moſt ridiculous circumſtances in the general behaviour of women of the moſt excellent underſtandings.* If, I ſay, we had this ſentence to read, how could we poſſibly pronounce it with force and eaſe, without once fetching breath? And yet, according to the general laws of grammar, no pauſe is to be admitted; for this latter ſentence, though

almoſt

almoſt three times as long, having but one ſubject and one finite verb, is as perfectly ſimple as the former.

But, if we conſult the ear, we ſhall find, that, provided we preſerve the voice in its proper key, we may pauſe, at leaſt, three times in this ſentence, with the utmoſt ſecurity; that is, at *admiration*, *circumſtance*, and *behaviour*. Nay, it may be obſerved, that an emphatical pronunciation of this ſentence, would admit of three more ſubordinate pauſes without the leaſt injury to the ſenſe; namely, at *paſſion*, *produces*, and *women*.

Numerous however as the pauſes may occaſionally be, it is not a matter of indifference where we place them: as a proof of this, we need only read a ſentence with the pauſes properly and improperly placed, to ſee how much the pronunciation is affected by the ſame number of pauſes in a different poſition.

Thus if we ſay—*The paſſion for praiſe, produces excellent effects, in women of ſenſe.* Here, I ſay, if we make a ſhort pauſe at *praiſe*, and *effects*, we do not perceive the leaſt impropriety; but if we repeat the ſame ſentence, and make the ſame pauſes at *produces* and *in*, we ſhall ſoon diſcover an eſſential difference. For example: *The paſſion for praiſe produces, excellent effects in, women of ſenſe.* Here, by uſing the ſame pauſe between different words, the pronunciation is materially affected; which evidently ſhews how neceſſary it is to good reading and ſpeaking, to pauſe only between ſuch words as admit of being ſeparated.

And here a queſtion naturally ariſes, ſince it is of ſo much conſequence to the ſenſe of a ſentence where we admit a pauſe, what are the parts of ſpeech which allow a pauſe between them, and what are

thoſe

thoſe which do not? To which it may be anſwered, that a comma, or, what is equivalent to it in reading, a ſhort pauſe, may be ſo frequently admitted between words in a grammatical connexion, that it will be much eaſier to ſay where it cannot intervene, than where it can. The only words which ſeem too intimately connected to admit of a pauſe, are, the *article* and the *ſubſtantive*; the *ſubſtantive* and the *adjective**; and the *prepoſition* and the *noun* it governs: every other combination of words, when forming ſimple ſentences of conſiderable length, ſeem diviſible, if occaſion require. That a ſubſtantive in the nominative caſe may be ſeparated from the verb it governs, will be readily admitted, if we conſider with how many adjuncts, or modifying words, it may be connected; and, conſequently, how difficult it will be to carry the voice on to the verb with force, and to continue this force till the objective caſe with all its adjuncts and concomitants are pronounced: this will appear evidently from the amplified ſentence already produced; which, though not a very common, is a very poſſible example; and rules founded on the reaſon of the thing, muſt either ſuit all caſes or none.

The beſt method, therefore, of acquiring a knowledge of ſuch reſts and pauſes, as are neceſſary to clear and enforce the ſenſe, will be, to produce ſentences, in every variety of ſtructure, and to point out thoſe parts, where pauſes beſt anſwer theſe valuable purpoſes.

* This is liable but to one exception, which is, when the adjective comes after the ſubſtantive, and is followed either by another adjective, or, what is equivalent to it, a deſcriptive phraſe. See Leſſon XVII.

LESSON X.

A Practical System of Rhetorical Punctuation.

BEFORE we give such directions for pausing, or dividing a sentence, as will, in some measure enable us to avoid the errors of common punctuation, it will be necessary to enquire into the nature of a sentence, and to distinguish it into its different kinds. Sentences are of two kinds: a period, or compact sentence, and a loose sentence. A period, or compact sentence, is an assemblage of such words, or members, as do not form sense independent of each other; or if they do, the former modify the latter, or inversely. A loose sentence is an assemblage of such words, or members, as *do* form sense, independent of those that follow, and at the same time are not modified by them: a period, or compact sentence, therefore, is divisible into two kinds; the first, where the former words and members depend for sense on the latter, as in the following sentence: *As we cannot discern the shadow moving along the dial-plate, so the advances we make in learning are only perceived by the distance gone over.* Here we find no sense formed till the last word is pronounced; and this sentence, for distinction's sake, we may call a direct period: the second kind of period, or compact sentence, is that, where, though the first part forms sense without the latter, it is nevertheless modified by it; as in the following sentence: *There are several arts which all men are in some measure masters of, without being at the pains of learning them.* Here, if we stop at *masters of*, we find complete sense formed, but not the whole sense; because what follows modifies or alters the meaning of

of it: for it is not ſaid ſimply, that *there are ſeveral arts, which all men are in ſome meaſure maſters of*, but with this qualification or change in the ſenſe, *without being at the pains of learning them*, which reduces the general to a particular meaning: and this ſentence we may call an inverted period. The looſe ſentence has its firſt members forming ſenſe, without being modified by the latter; as in the following ſentence, *Perſons of good taſte expect to be pleaſed at the ſame time they are informed; and think that the beſt ſenſe always deſerves the beſt langnage.* In which example we find the latter member adding ſomething to the former, but not modifying or altering it.

This difference of connexion between the members of ſentences, and conſequently the different pauſes to be annexed to them, will be better underſtood by attending to the different influence of the relatives *that* and *which* in the following paſſage:

A man ſhould endeavour to make the ſphere of his innocent pleaſures as wide as poſſible, *that* he may retire into them with ſafety, and find in them ſuch a ſatisfaction as a wiſe man would not bluſh to take. Of this nature are thoſe of the imagination, *which* do not require ſuch a bent of thought as is neceſſary to our moſt ſerious employments, nor at the ſame time ſuffer the mind to ſink into that negligence and remiſſneſs, *which* are apt to accompany our more ſenſual delights.

Spectator, No. 411.

In the firſt of theſe ſentences we find the conjunction *that* modifies or reſtrains the meaning of the preceding member; for it is not aſſerted in general, and without limitation that a man ſhould make the ſphere of his innocent pleaſures as wide as poſſible, but that he ſhould do ſo for the purpoſe of retiring into himſelf: theſe two members, therefore, are neceſſarily connected, and might have

formed

formed a period, or compact ſentence, had they not been followed by the laſt member; but as that only adds to the ſenſe of the preceding members, and does not qualify them, the whole aſſemblage of members, taken together, form but one looſe ſentence.

The laſt member of the laſt ſentence is neceſſarily connected with what precedes, becauſe it modifies or reſtrains the meaning of it; for it is not meant, that the pleaſures of the imagination do not ſuffer the mind to ſink into negligence and remiſſneſs in general, but into that particular negligence and remiſſneſs which is apt to accompany our more ſenſual delights. The firſt member of this ſentence affords an opportunity of explaining this by its oppoſite: for here it is not meant, that thoſe pleaſures of the imagination only are of this innocent nature which do not require ſuch a bent of thought as is neceſſary to our more ſerious employments; but that, of this nature are the pleaſures of the imagination in general; and it is by aſking the queſtion whether a preceding member affirms any thing in general, or only affirms ſomething as limited or qualified by what follows, that we ſhall diſcover whether theſe members are either immediately or remotely connected; and, conſequently, whether they form a looſe or a compact ſentence: as the former member, therefore, of the laſt ſentence is not neceſſarily connected with thoſe that ſucceed, the ſentence may be pronounced to be a looſe ſentence.

Sentences thus defined and diſtinguiſhed into their ſeveral kinds, we ſhall be better enabled to give ſuch rules for dividing them by pauſes, as will reduce punctuation to ſome rational and ſteady principles,

ciples. Previous, however, to theſe rules it will be neceſſary to obſerve, that as the times of the pauſes are exceedingly indefinite, the fewer diſtinctions we make between them, the leſs we ſhall embarraſs the reader; I ſhall beg leave, therefore, to reduce the number of pauſes to three, namely, the ſmaller pauſe, anſwering to the comma; the greater pauſe, anſwering to the ſemicolon, and colon; and the greateſt pauſe, anſwering to the period. The ancients knew nothing of the ſemicolon; and, if we conſider practice, and real utility, I believe it will be found, that the three diſtinctions of the ancients anſwer every uſeful purpoſe in writing and reading.

LESSON XI.

Rules for pauſing.

The principal Pauſe in the compact Sentence.

RULE I. Every direct period conſiſts of two principal conſtructive parts, between which parts the greater pauſe muſt be inſerted: when theſe parts commence with conjunctions that correſpond with each other, they are ſufficiently diſtinguiſhable; as in the following ſentence:

As no faculty of the mind is capable of more improvement than the memory, ſo none is in more danger of decay by diſuſe.

Here we may obſerve, that the firſt conſtructive part begins with *as*, and the ſecond with *ſo*; the expectation is excited by the firſt, and anſwered by the latter: at that point, therefore, where the expectation begins to be anſwered, and the ſenſe begins to form, the principal pauſe is to be uſed; and

and, by theſe means, the two contraſted and correſpondent parts are diſtinctly viewed by the mind.

A period may be direct, and may be properly called a compact ſentence, where only the firſt conjunction is expreſſed.

EXAMPLE.

As in my ſpeculations I have endeavoured to extinguiſh paſſion and prejudice, I am ſtill deſirous of doing ſome good in this particular.

Spectator.

Here the word *ſo* is underſtood before *I am*, and the long pauſe as much required, as if *ſo* had been expreſſed; ſince it is here the ſentenee naturally divides into two correſpondent, and dependent parts.

That point, therefore, where the ſenſe begins to form, or where the expectation begins to be anſwered, is the point we muſt be the moſt careful to mark; as it is here the ſentence naturally divides into its principal conſtructive parts.

RULE II. Every inverted period conſiſts of two principal conſtructive parts, between which parts the greater pauſe muſt be inſerted; theſe parts divide at that point, where the latter part of the ſentence begins to modify the former: in periods of this kind, the latter conjunction only is expreſſed, as in the example: *Every one that ſpeaks and reaſons is a grammarian, and a logician, though he may be utterly unacquainted with the rules of grammar, or logic, as they are delivered in books and ſyſtems.* If we invert this period, we ſhall find it ſuſceptible of the two correſpondent conjunctions *though* and *yet*; as, *Though utterly unacquainted with the rules of grammar and logic, as delivered in books and ſyſtems, yet every man who ſpeaks and reaſons is a grammarian and a logician.* This inverſion

verſion of the order of a ſentence, is, perhaps, the beſt criterion of the connexion of its parts; and proves that the former, though forming complete ſenſe of itſelf, is modified by the latter. Thus in the phraſes, *Chriſt died for him, becauſe he died for all.*—*Many things are believed, though they exceed the capacity of our wits.* Hooker.

In theſe phraſes, if we do but tranſpoſe the noun and pronoun, and invert the order, the ſentences will be perfectly the ſame in ſenſe, and the connexion will be more apparent; as *Becauſe Chriſt died for all, he died for him. Though many things exceed the capacity of our wits, they are believed.*

LESSON XII.

The principal Pauſe in the looſe Sentence.

RULE III. Every looſe ſentence muſt conſiſt of a period, either direct or inverted, and an additional member which does not modify it; and, conſequently, this ſpecies of ſentence requires a pauſe between the principal conſtructive parts of the period, and between the period, and the additional member.

EXAMPLE.

Perſons of good taſte expect to be pleaſed, at the ſame time they are informed; and think that the beſt ſenſe always deſerves the beſt language.

In this ſentence an inverted period is conſtructed at the word *informed;* which requires a pauſe at *pleaſed*, becauſe here the former part of the ſentence is modified by the latter; and a pauſe is required at *informed*, becauſe here another member commences. Let us take another example.

The ſoul, conſidered abſtractedly form its paſſions, is of a remiſs and ſedentary nature; ſlow in its reſolves, and languiſhing in its executions. *Spectator*, *No.* 255.

Here a direct period is formed at *nature*, the principal conſtructive parts of this period ſeparate at *paſſions*; and here muſt be the larger pauſe: the ſucceeding members are only additional, and require a larger pauſe between them and the period they belong to, and a ſmaller pauſe between each other at *reſolves*.

LESSON XIII.

The ſubordinate Pauſe in the compact Sentence.

HAVING given an idea of the principal pauſe in a ſentence, it will be neceſſary to ſay ſomething of the ſubordinate pauſes, which may all be comprehended under what is called the ſhort pauſe.

And firſt it may be obſerved, that by the long pauſe, is not meant a pauſe of any determinate length, but the longeſt pauſe in the ſentence. Thus the pauſe between the nominative and the verb in the following ſentence:

The great and invincible Alexander wept for the fate of Darius.

The pauſe here, I ſay, may be called the long pauſe, though not half ſo long as the pauſe between the two principal conſtructive parts in the following ſentence:

If impudence prevailed as much in the forum and courts of juſtice, as inſolence does in the country and places of leſs reſort; Aulus Cæcina would ſubmit as much to the impudence of Sextus Æbutius in this cauſe, as he did before to his inſolence when aſſaulted by him.

Here the pauſe between the words *reſort*, and *Aulus Cæcina*, may be called the long pauſe, not ſo much from

from its duration, as from its being the principal pauſe in the ſentence: the long pauſe, therefore, muſt always be underſtood relatively to the ſmaller pauſes: and it may paſs for a good general rule, that the principal pauſe is longer, or ſhorter, according to the ſimplicity or complexity of the ſentence *.

RULE IV. The ſubordinate pauſes are eaſily diſtinguiſhed in ſuch ſentences as conſiſt of parts correſponding to parts, as in the laſt example; where we may obſerve, that the whole ſentence readily divides itſelf into two principal conſtructive parts at *reſort*: the firſt part as readily divides into two ſubordinate parts at *juſtice*; and the laſt, into two other ſubordinate parts at *cauſe*; and theſe are all the pauſes neceſſary; but if, either from the neceſſity of drawing breath, or of more ſtrongly enforcing every part of this ſentence, we were to admit of more pauſes than theſe, it cannot be denied, that for this purpoſe, ſome places more readily admit of a pauſe than others: if, for inſtance, the firſt ſubordinate part were to admit of two pauſes, they could no where be ſo ſuitably placed as at *impudence* and *forum*; if the next might be over-pointed in the ſame manner, the points would be leſs unſuitable at *does* and *country* than at any other words; in the ſame manner, a pauſe might be more tolerable at *Cæcina* and *Æbutius*, and at *before* and *inſolence*, than in any other of the ſubordinate parts of the latter diviſion of this ſentence.

The parts of looſe ſentences which admit of the ſhort pauſe, muſt be determined by the ſame principles. If this ſentence has been properly defined, it is a ſentence conſiſting of a clauſe containing per-

* See this illuſtrated, Leſſon VII.

fect ſenſe, followed by an additional clauſe which does not modify it. Thus in the following example:

Fooliſh men are more apt to conſider what they have loſt, than what they poſſeſs; and to turn their eyes on thoſe who are richer than themſelves, rather than on thoſe who are under greater difficulties.

Here a perfect ſentence is formed at *poſſeſs*, and here muſt be the longeſt pauſe, as it intervenes between two parts nearly independent; the principal pauſe in the firſt member of this ſentence, which, reſpecting the whole ſentence, may be called a ſubordinate pauſe, is at *loſt*, and that of the laſt member at *themſelves*; if, for the ſake of preciſion, other and ſhorter pauſes were admitted, it ſhould ſeem moſt ſuitable to admit them at *men* and *conſider* in the firſt member, at *eyes* and *thoſe* in the firſt part of the ſecond member, and at *thoſe* in the laſt. In theſe obſervations, however, it muſt be carefully underſtood, that this multiplicity of ſhorter pauſes are not recommended as neceſſary or proper, but only as poſſible, and to be admitted occaſionally: and to draw the line as much as poſſible between what is neceſſary, and unneceſſary, we ſhall endeavour to bring together ſuch particular caſes as demand the ſhort pauſe, and thoſe where it cannot be omitted without hurting either the ſenſe or the delivery.

LESSON IV.

RULE V. When a nominative conſiſts of more than one word, it is neceſſary to pauſe after it.

When a nominative and a verb come in a ſentence unattended by adjuncts, no pauſe is neceſſary, either for the ear or underſtanding; thus in the following ſentence: *Alexander wept*: no pauſe intervenes between theſe words, becauſe they convey only two

ideas, which are apprehended the moment they are pronounced; but if theſe words are amplified by adjuncts of ſpecification, as in the following ſentence :—*The great and invincible Alexander, wept for the fate of Darius.* Here a pauſe is neceſſary between theſe words, not only that the organs may pronounce the whole with more eaſe, but that the complex nominiative and verb may, by being ſeparately and diſtinctly exhibited, be more readily and diſtinctly conceived. *

This rule is ſo far from being unneceſſary when we are obliged to pauſe after the verb, that it then becomes more eſſential.

EXAMPLE.

This account of party patches will, I am afraid, appear improbable to thoſe who live at a diſtance from the faſhionable world.

Addiſon's Spect. No. 81.

* It is not a little aſtoniſhing that ſo acute a grammarian as Beauzée ſhould make the propriety of a pauſe in this caſe depend, not on the neceſſity of diſtinguiſhing parts more or leſs connected, but on the neceſſity of breathing. If the ſenſe is impaired by a pauſe, a pauſe is abſolutely inadmiſſible in the longeſt as well as the ſhorteſt ſentence; but if a pauſe between the nominative and verb, where the nominative conſiſts of many words, does not injure the ſenſe, but rather clears and ſtrengthens it, we may ſafely pronounce that a pauſe between every complex nominative and verb is not only admiſſible but neceſſary.

His examples of ſentences where we may pauſe and where we may not, are the following :

L'homme injuſte ne voit la mort que comme un fantôme affreux. Theor. des Sent. ch. 14.

La venue de faux Chriſts, & des faux prophètes, ſembloit être un plus prochain acheminement à la dernière ruine. Boſſuet Diſc. ſur l'Hiſt. Univ. P. II.

But if the forgoing obſervations are juſt, a pauſe in ſpeaking is quite as admiſſible at *injuſte* as at *prophètes :* for to uſe his own words —*C'eſt une erreur ſenſible, de faire dépendre le degré d' affinité de phraſes de leur plus ou moins d' étendue ; un atôme tient auſſi peu à un autre atôme qu'une montagne à une montagne.* Gram. Generale, vol. ii. p. 592.

If

If in this ſentence we only pauſe at *will*, as marked by the printer, we ſhall find the verb ſwallowed up as it were by the nominative caſe, and confounded with it; but if we make a ſhort pauſe, both before and after it, we ſhall find every part of the ſentence obvious and diſtinct.

That the nominative is more ſeparable from the verb than the verb from the objective caſe, is plain from the propriety of pauſing at *ſelf-love*, and not at *forſook*, in the following example:

Self-love forſook the path it firſt purſu'd,
And found the private in the public good.

Pope's Eſſay on Man.

The ſame may be obſerved of the laſt line of the following couplet:

Earth ſmiles around with boundleſs bounty bleſt,
And heaven beholds its image on his breaſt.

Ibid.

Here, though the melody invites to a pauſe at *beholds*, propriety requires it at *heaven*.

LESSON XV.

RULE VI. Whatever member intervenes between the nominative caſe and the verb, is of the nature of a parentheſis, and muſt be ſeparated from both of them by a ſhort pauſe.

EXAMPLES.

I am told that many virtuous matrons, who formerly have been taught to believe that this artificial ſpotting of a face was unlawful, are now reconciled, by a zeal for their cauſe, to what they could not be prompted by a concern for their beauty.

Addiſon's Spect. No. 81.

The member intervening between the nominative *matrons*, and the verb *are*, may be conſidered as incidental, and muſt therefore be ſeparated from both.

When the Romans and Sabines were at war, and juſt upon the point of giving battle, the women, who were allied to both of them, interpoſed with ſo many tears and intreaties, that they prevented the mutual ſlaughter which threatened both parties, and united them together in a firm and laſting peace. *Addiſon, ibid.*

Here the member intervening between the nominative caſe *women*, and the verb *interpoſed*, muſt be ſeparated from both by a ſhort pauſe.

RULE VII. Whatever member intervenes between the verb and the accuſative caſe, is of the nature of a parentheſis, and muſt be ſeparated from both by a ſhort pauſe.

EXAMPLES.

I knew a perſon who poſſeſſed the faculty of diſtinguiſhing flavors in ſo great a perfection, that, after having taſted ten different kinds of tea, he would diſtinguiſh, without ſeeing the colour of it, the particular ſort which was offered him. *Addiſon's Spect.* No. 409.

The member intervening between the verb *diſtinguiſh* and the accuſative *the particular ſort*, muſt be ſeparated from them by a ſhort pauſe.

A man of a fine taſte in writing, will diſcern, after the ſame manner, not only the general beauties and imperfections of an author, but diſcover the ſeveral ways of thinking and expreſſing himſelf, which diverſify him from all other authors. *Addiſon, ibid.*

The member intervening between the verb *diſcern*, and the accuſative *not only the general beauties*, muſt be ſeparated from both by a ſhort pauſe.

RULE VIII. Whatever words are put into the caſe abſolute, muſt be ſeparated from the reſt by a pauſe.

EXAMPLE.

EXAMPLE.

If a man borrow ought of his neighbour, and it be hurt or die, the owner thereof not being with it, he ſhall ſurely make it good.

Here *the owner thereof not being with it*, is the phraſe called the ablative abſolute, and this, like a parentheſis, muſt be ſeparated from the reſt of the ſentence by a ſhort pauſe on each ſide.

God, from the mount of Sinai, whoſe grey top
Shall tremble, he deſcending, will himſelf
In thunder, lightning, and loud trumpets' ſound,
Ordain them laws. *Milton.*

Here, *he deſcending*, neither governs, nor is governed by any other part of the ſentence, and is ſaid to be in the ablative abſolute; and this independence muſt be marked by a ſhort pauſe before and after the phraſe.

RULE IX. If an adverb is placed after the verb, and conſiſts but of one word, it muſt be ſeparated from what follows by a pauſe.

EXAMPLE.

He did not act *prudently*, in one of the moſt important affairs of his life, and therefore could not expect to be happy.

RULE X. If the adverb conſiſts of more words than one, or forms what is called an adverbial phraſe, it ought to be ſeparated both from the verb and what follows, by a pauſe.

EXAMPLE.

Thus man is, by nature, directed to correct, *in ſome meaſure*, that diſtribution of things, which ſhe herſelf would otherwiſe have made.

Smith's Theory of Moral Sentiments.

RULE XI. Words or phraſes in appoſition, or when the latter only explains the former, have a ſhort pauſe between them.

EXAMPLE.

Goddeſs of the lyre,
Which rules the accents of the moving ſpheres,
Wilt thou, *eternal Harmony*, deſcend
And join this feſtive train?

RULE XII. When two ſubſtantives come together, and the latter, which is in the genitive caſe, conſiſts of ſeveral words cloſely united with each other, a pauſe is admiſſible between the two principal ſubſtantives.

EXAMPLES.

We may obſerve, that any ſingle circumſtance, of what we have formerly ſeen often raiſes up a whole ſcene of imagery, and awaken numberleſs ideas that before ſlept in the imagination. *Spect.* No. 417.

I do not know whether I am ſingular in my opinion, but for my own part I would rather look upon a tree in all its luxuriancy and diffuſion of boughs and branches, than when it is cut and trimmed into a mathematical figure. *Ib.* No. 415.

Correct reading would admit of a pauſe in the firſt example at *circumſtance*, and in the laſt, rather at *diffuſion* than at *luxuriancy*.

LESSON XVI.

RULE XIII. *Who* and *which*, when relative pronouns, and *that*, when it ſtands for *who* and *which*, always admit of a pauſe before them.

EXAMPLES.

A man can never be obliged to ſubmit to any power, unleſs he can be ſatisfied, who is the perſon, who has a right to exerciſe it. *Locke.*

To

To which, their want of judging abilities, and alſo their want of opportunity to apply ſuch a ſerious conſideration as may let them into the true goodneſs and evil of things, *which* are qualities, *which* ſeldom diſplay themſelves to the firſt view. *South.*

You'll rue the time,
That clogs me with this anſwer. *Shakſpeare.*

Vanity is the foundation of the moſt ridiculous and contemptible vices, the vices of affectation and common lying; follies *which*, if experience did not teach us how common they are, one ſhould imagine the leaſt ſpark of common ſenſe would ſave us from.

Smith's Theory of Moral Sentiments.

The word *which*, in the laſt example, that ought to have a pauſe before it, has one after it; this latter pauſe is certainly proper, as a member intervenes between *which* and the governing words, and printers never fail placing this laſt pauſe, but almoſt as uniformly neglect a pauſe *before* the relative in this ſituation, though the pauſe *before* will be acknowledged by every judicious ear to be as neceſſary in the one caſe as in the other. A pauſe *before* theſe relatives ought never to be omitted, as we are certain by this pauſe never to hurt the ſenſe, and are ſure to gain time, breath, and foreſight to proceed. The uncertainty of printers in this eſſential pauſe, may be gueſſed at, from the punctuation of a paſſage which follows *that* which I have juſt quoted.

The fooliſh liar, who endeavours to excite the admiration of the company by the relation of adventures which never had any exiſtence, the important coxcomb who gives himſelf airs of rank and diſtinction which he well knows he has no juſt pretenſions to, are both of them no doubt pleaſed with the applauſe which they fancy they meet with. *Ib.* p. 192.

In this paſſage we only ſee a pauſe before the firſt relative; but why that is diſtinguiſhed it is not very eaſy to gueſs.

This rule is of greater extent than at firſt appears, for there are ſeveral words uſually called adverbs, which include in them the power of the relative pronoun *, and will therefore admit of a pauſe before them: ſuch as *when*, *why*, *wherefore*, *how*, *where*, *whither*, *whether*, *whence*, *while*, *till*, or *until*: for *when* is equivalent to *the time at which*; *why* or *wherefore*, is equivalent to *the reaſon for which*, and ſo of the reſt. It muſt, however, be noted, that when a prepoſition comes before one of theſe relatives, the pauſe is before the prepoſition; and that if any of theſe words are the laſt word of the ſentence, or clauſe of a ſentence, that no pauſe is admitted before them; as, *I have read the book, of which I have heard ſo much commendation, but I know not the reaſon why. I have heard one of the books much commended, but I cannot tell which*, &c.

It muſt likewiſe be obſerved, that if the ſubſtantive which governs the relative, and makes it aſſume the genitive caſe, comes before it, no pauſe is to be placed either before *which*, or the prepoſition that governs it.

EXAMPLE.

The paſſage of the Jordan is a figure of baptiſm, by the grace *of which*, the new-born Chriſtian paſſes from the ſlavery of ſin into a ſtate of freedom peculiar to the choſen ſons of God. *Abridgement of the Bible.*

LESSON XVII.

RULE XIV. When *that* is uſed as a cauſal conjunction, it ought always to be preceded by a ſhort pauſe.

* See Ward's Engliſh Grammar, 4to.

The

The cuſtom and familiarity of theſe tongues do ſometimes ſo far influence the expreſſions in theſe epiſtles, *that* one may obſerve the force of the Hebrew conjugations. *Locke.*

There is the greater neceſſity for attending to this rule, as we ſo frequently find it neglected in printing. For fear of crouding the line with points, and appearing to clog the ſenſe to the eye, the ear is often defrauded of her unqueſtionable rights. I ſhall give two inſtances among a thouſand that might be brought to ſhew where this is the caſe.

I muſt therefore deſire the reader to remember *that*, by the pleaſures of the imagination, I mean only ſuch pleaſures as ariſe originally from ſight. *Spect.* No. 411.

It is true, the higher nature ſtill advances, and by that means, preſerves his diſtance and ſuperiority in the ſcale of being; but he knows *that*, how high ſoever the ſtation is of which he ſtands poſſeſſed at preſent, the inferior nature will at length mount up to it, and ſhine forth in the ſame degree of glory. *Spect.* No. 111.

In theſe examples, we find the incidental member ſucceeding the conjunction *that* is ſeparated from it by a pauſe; but the pauſe which ought to precede this conjunction is omitted: this punctuation runs through our whole orthography, and is the more culpable, as the inſertion of the pauſe after *that*, where it is leſs wanted than before, is more apt to miſlead the reader than if he ſaw no pauſe at all.

RULE XVI. When the adjective follows the ſubſtantive, and is ſucceeded either by another adjective, or words equivalent to it, which form what may be called a deſcriptive phraſe, it muſt be ſeparated from the ſubſtantive by a ſhort pauſe.

EXAMPLES.

He was a man learned, and polite.

It is a book, exquiſite it in kind.

It was a calculation, accurate to the laſt degree.

That no pauſe is to be admitted between the ſubſtantive and the adjective in the inverted order, when the adjective is ſingle, or unaccompanied by adjuncts, is evident by the following example from Pope:

> Of theſe the chief the care of nations own,
> And guard with *arms divine* the Britiſh throne.

For the reaſon of this, ſee Elements of Elocution, vol. i. p. 45.

To exemplify ſtill farther the rules which have been laid down, I ſhall inſert a paſſage from the Spectator, pointed as I imagine it ought to be, in order to read it with propriety. This paſſage will furniſh us with a rule of great extent and uſe; and that is, when one object, is ſucceſſively contraſted with another, though theſe objects form the nominative caſe to the verb, and conſiſt but of a ſingle word, it is neceſſary to pauſe after each, in order to ſhow the contraſt more diſtinctly.

At the ſame time, that I think diſcretion, the moſt uſeful talent, a man can be maſter of, I look upon cunning, to be the accompliſhment, of little, mean, ungenerous minds. Diſcretion, points out the nobleſt ends to us, and purſues the moſt proper, and laudable methods, of attaining them: cunning, has only private, ſelfiſh aims, and ſticks at nothing, which may make them ſucceed. Diſcretion, has large, and extended views, and, like a well formed eye, commands a whole horizon: cunning, is a kind of ſhort-ſightedneſs, that diſcovers the minuteſt objects, that are near at hand, but is not able to diſcern things,

things at a diſtance. Diſcretion, the more it is diſcovered, gives a greater authority, to the perſon, who poſſeſſes it: cunning, when it is once detected, loſes its force, and makes a man, incapable of bringing about, even thoſe events, which he might have done, had he paſſed, only for a plain man. Diſcretion, is the perfection of reaſon, and a guide to us, in all the duties of life: cunning, is a kind of inſtinct, that only looks out, after our immediate intereſt and welfare. Diſcretion, is only found in men, of ſtrong ſenſe, and good underſtandings: cunning, is often to be met with, in brutes themſelves, and in perſons, who are but the feweſt removes from them: in ſhort, cunning, is only the mimic of diſcretion, and may paſs upon weak men, in the ſame manner, as vivacity, is often miſtaken for wit, and gravity, for wiſdom. *Spectator*, No. 225.

Thoſe who have not conſidered this ſubject very attentively, will, I doubt not, imagine, that I have inſerted above twice the number of points that are neceſſary; but thoſe who are better acquainted with the art, will, I flatter myſelf, agree with me that a diſtinct, a deliberate and eaſy pronunciation, will find employment for every one of them. Much undoubtedly will depend upon the turn of voice, with which we accompany theſe points; and if this is but properly adapted, the ſenſe will be ſo far from ſuffering by ſo many pauſes, that it will be greatly improved and inforced. And this leads us to a conſideration of one of the moſt important parts of delivery; which is, the ſlide or inflexion of voice with which every ſentence, member of a ſentence, and even every word, is neceſſarily pronounced; without a knowledge of this it will be impoſſible to ſpeak intelligibly of the interrogation, exclamation, and parentheſis, which ſeem diſtinguiſhed from other ſentences more by a peculiar inflexion of voice than by pauſing; nor can accent and emphaſis be completely underſtood without conſidering them as con-

nected with a certain turn or inflexion of voice; and this will be the subject of the next lesson.

ADVERTISEMENT.

So little has the speaking voice been studied, and so little are children practised to distinguish between speaking sounds, that the author will not be surprised if neither the teacher nor pupil can at first perfectly comprehend the nature of the two slides, on which so much of his system depends; but as this system obliged him to bring together every kind of sentence, and to class them according to their several distinguishing properties, he flatters himself, that, by reading sentences thus classed and arranged, the pupil will find more benefit than by any other method yet discovered, even if he does not understand the different slides of voice which are here annexed to them. With respect to the method of shewing the comparative force of words, by considering the smaller and less important words as unaccented syllables of those that are more significant; as nothing is more easy to comprehend, so it is presumed nothing can be better calculated to convey our own ideas on this subject to others. This, it may be confidently asserted, approaches to a notation of speaking sounds, which cannot fail to be found useful in practice. See ACCENT *and* EMPHASIS.

LESSON XVIII.

On the Slides or Inflexions of Voice.

THE human voice, like all other sounds, may be considered as divisible into high and low, loud and soft: we may dwell a longer, or a shorter time, upon each of these varieties, and they may succeed one

one another, either more rapidly, or more ſlowly. Theſe ſeem to be all the radical diſtinctions of ſounds in general, but theſe may all be applied to muſical ſounds. Speaking ſounds, to all theſe diverſities, add another; which is, that of ſliding up and down the ſcale of ſounds by inſenſible degrees, exactly like the ſound produced by a violin, when the finger ſlides up and down the ſtring, while the bow vibrates it; ſo that ſpeaking ſounds may not be improperly called a ſpecies of *chromatic muſic*. Theſe ſounds, however, are in general ſo rapid and inſtantaneous, the ſlides ſo ſhort, and the difference between them ſo ſmall, as ſcarcely to be perceptible. We hear a variety upon the whole, but we cannot arreſt it for examination. But when we read or ſpeak deliberately, we perceive the ſlides more diſtinctly; and if we drawl out our words, they become very apparent: if a word requires a ſtrong emphaſis, and we dwell ſome time upon it, eſpecially if the word ends with an open vowel, we find the voice ſlide either upward or downward very perceptibly. Now, what the voice is heard to do when pronouncing ſlowly or forcibly, it certainly does when pronouncing rapidly and feebly, though the ſlides are not quite ſo perceptible: for if this were not the caſe, we muſt neceſſarily hear either a monotone or a ſong; as it is in ſlides only that theſe differ from ſpeaking ſounds.

If then ſpeaking ſounds are ſlides, and theſe ſlides are neceſſarily either upward or downward, ſurely it is of ſome importance to the art of ſpeaking to be acquainted with them. By underſtanding theſe ſlides, we can tell the pupil, not only that he is too high or too low, too loud or too ſoft, too quick or too ſlow, but that he makes uſe of an improper

ſlide

ſlide, a ſpecies of inſtruction as neceſſary as any other; but for want of ſtudying the human voice, is totally unintelligible to him. Let us ſuppoſe, for example, a youth but little inſtructed in the art of reading were to pronounce the following ſentence:

Though we have no regard to our own character, we ought to have ſome regard for the character of others.

There is the greateſt probability, I ſay, ſuch a reader would pronounce the firſt emphatic word *own* with the riſing, and the laſt emphatic word *others* with the falling inflection, though this pronunciation certainly does not bring out the ſtrongeſt ſenſe of which the ſentence is ſuſceptible. To tell him he muſt lay more ſtreſs upon the word *own* will by no means ſet him right, unleſs he underſtands the peculiar kind of ſtreſs to be given; for he may increaſe the ſtreſs upon both the emphatic words without in the leaſt removing the impropriety. But if his ear were ſufficiently acquainted with this diſtinction to lay the emphaſis with the falling ſlide on *own*, and that with the riſing ſlide on *others*, a new and forcible meaning would be ſtruck out, and the importance of theſe ſlides fully exemplified.

LESSON XIX.

On the Method of acquiring a Knowledge of theſe Slides.

THOUGH there is but little expectation of conveying a notion of theſe ſlides upon paper, ſo as to be generally underſtood, without oral inſtruction; it is to be hoped that there are ſome ears ſufficiently acute to take up the ſtronger and more palpable diſtinctions; and that theſe, by practice and habit, will lead to a diſcernment of ſuch as are leſs obvious. It is preſumed there are but few ears ſo dull as not to diſtinguiſh

diſtinguiſh between the ſlides of two words oppoſed to each other in a queſtion, or between thoſe that are conſtantly uſed in a poſitive and negative affirmation. Theſe ſimple ſentences, therefore, I ſhall conſider as *data*, and lay them down as a table to practiſe upon. Thus, if we want to know the inflexion of any emphatical word, let us bring it into the queſtion, or affirmation of this table, and we have a means of diſcovering the inflexion of voice we are in queſt of.

TABLE *of the Two Slides, or Inflections of Voice.*

Interrogations.

No. 1. Did he do it vóluntarily, or ìnvoluntarily ?
No. 2. Did he ſpeak detérminately, or ìndeterminately?
No. 3. Did he do it knówingly, or ùnknowingly ?
No. 4. Did he ſay cónſcience, or cònſcience ?
No. 5. Did he act júſtly, or ùnjuſtly ?
No. 6. Did he ſay príde, or prìde ?
No. 7. Did he ſay mínd, or mìnd ?
No. 8. Did he ſay áll, or àll ?
No. 9. Did he ſay lád, or làd ;
No. 10. Did he ſay líp, or lìp ?

Affirmations.

No. 11. He did it vòluntarily, not ínvoluntarily.
No. 12. He ſpoke dèterminately, not índeterminately.
No. 13. He did it knòwingly, not únknowingly.
No. 14. He ſaid cònſcience, not cónſcience.
No. 15. He acted jùſtly, not únjuſtly.
No. 16. He ſaid prìde, not príde.
No. 17. He ſaid mìnd, not mínd.
No. 18. He ſaid àll, not áll.
No. 19. He ſaid làd, not lád.
No. 20. He ſaid lìp, not líp.

Explanation

Explanation of the foregoing Table.

IN this table we find the riſing and falling inflections very diſtinguiſhable in the long words, and grow more and more imperceptible on the ſhort ones: they are, however, no leſs real in the one, than in the other; as a good ear will eaſily perceive by beginning at the long words, and repeating down to the ſhort ones. From No. 1. to No. 10. the contraſted words are riſing at the comma, and falling at the note of interrogation; and from No. 11. to No. 20. they are falling at the comma, and riſing at the period.

Leſt an inaccurate ear ſhould be led to ſuppoſe, that the different ſignification of the oppoſing words, is the reaſon of their ſounding differently; we have given ſome phraſes compoſed of the ſame words, which are nevertheleſs pronounced with exactly the ſame difference of inflexion as the others. Thus the words *conſcience*, No. 4. are pronounced with the ſame difference of inflexion as the preceding phraſes; that is, the firſt *conſcience* has the riſing, and the laſt, the falling inflexion: the following words, *pride*, *mind*, *all*, *lad*, and *lip*, have the ſame diverſity of pronunciation; and the diverſity in theſe, as in the reſt, is in an inverted order in the oppoſite column.

LESSON XX.

Method of uſing the Table, and diſcovering the Inflexion of any Word.

IT will be neceſſary for the pupil to practiſe over theſe ſeries of words, and to form ſentences of his own, for the purpoſe of uſing the ear to diſtinguiſh the inflexions. In order to this, he muſt dwell lon-

ger on the words at which he pauſes, and on thoſe which have emphaſis, than is proper when he is reading or ſpeaking in common, that the ear may be better enabled to catch the inflexion; it may be remarked too, that the more colloquial and familiar the language, provided it is earneſt and emphatical, the more perceptible the inflexions are; and the more elevated and poetical, the leſs ſo. The plaintive tone, ſo eſſential to the delivery of elegiac compoſition, greatly diminiſhes the ſlides, and reduces them almoſt to a monotone; nay, a perfect monotone without any inflexion at all, is ſometimes very judiciouſly introduced in reading verſe. Thus in the ſublime deſcription of the riches of Satan's throne, in the beginning of the Second Book of Paradiſe Loſt:

> High on a throne of royal ſtate which far
> Outſhone the wealth of Ormus or of Inde,
> Or where the gorgeous Eaſt with richeſt hand
> Show'rs on her kings barbaric pearl and gold,
> Satan exalted ſat. ——

In this paſſage, I ſay, every word of the third and fourth line, but *pearl* and *gold*, may be pronounced in a monotone; and this monotone will greatly add to the dignity and grandeur of the object deſcribed.

As poetry, therefore, when properly read, will often greatly diminiſh, and ſometimes even entirely ſink the inflexions into a monotone; emphatic ſentences in proſe will be the beſt for the learner to practiſe upon, in order to acquire an idea of the difference of inflexion: conſtantly obſerving to prolong and drawl out the pronunciation of the word, the inflexion of which he wants to diſcover.

The beſt method of knowing whether we make uſe of the inflexion we intend, is to form it into a queſtion with the disjunctive *or*, and to repeat it in the ſame manner as the ſentences No. 6, 7, 8, 9, and 10.

Thus in the following ſentence:

A contented mind, and a good conſcience, will make a happy man in all conditions.

In order to pronounce this ſentence to the beſt advantage, it will be neceſſary to lay the falling inflexion on the word *mind*, the riſing on *conſcience*, and the falling on *all*; if I would know the falling inflexion I am to lay on *mind*, let me form the word into this queſtion, *Is it mind or mind?* and the pronunciation of the laſt *mind*, as in No. 7. will be that wich I muſt adopt in the ſentence; if I want to know the riſing inflexion on *conſcience*, I muſt ſay, *Is it conſcience, or conſcience?* and the firſt pronunciation of the word, as in No. 4. is that which I muſt adopt: the falling inflexion on *all* will be determined by ſaying, *Is it all, or all?* as the laſt *all* has the inflexion ſought for.

In the ſame manner, if in the following couplet of Pope:

What the weak head with ſtrongeſt bias rules,
Is pride; the never-failing vice of fools.

If in this couplet, I ſay, we are directed to lay the falling inflexion on *pride*, we need only form the word into this queſtion, *Is it pride, or pride?* and the laſt being the falling inflexion, is that which we ought to adopt in reading the couplet.

We cannot too carefully guard againſt a miſtake which frequently happens, from confounding the height or loudneſs of the tone in which we ſpeak, with the ſlide or turn of the voice; whereas, the falling

falling inflexion may be in a very high tone of voice, and the riſing in a low one. It is the *comparative* height or lowneſs of the *end* of the word with the *beginning*, that denominates the ſlide either riſing or falling: for the falling ſlide is neceſſarily louder and higher at the beginning than at the end, and the riſing ſlide neceſſarily louder and lower at the beginning, than the end, which is the reaſon why an unpractiſed ear often miſtakes one for the other: but in whatever tone we pronounce a word, if we do but form it into the queſtion above mentioned, the difference of the ſlide will be apparent.

LESSON XXI.

Practical Syſtem of the Inflexions of the Voice.

WORDS adopt particular inflections, either according to the particular ſignification they bear, or as they are either differently arranged or connected with other words. The firſt application of inflexion relates to emphaſis, which will be conſidered in its proper place; the laſt relates to that application of inflexion, which ariſes from the diviſion of a ſentence into its component parts; by ſhewing what turns or ſlides of voice are moſt ſuitable to the ſeveral diſtinctions, reſts, and pauſes of a ſentence. For this purpoſe the riſing inflexion is denoted by the acute accent, thus (´), and the falling inflexion by the grave accent, thus (`).

COMPACT SENTENCE.

Direct Period, with two Conjunctions.

RULE I. Every direct period ſo conſtructed as to have its two principal conſtructive parts connected by correſpondent conjunctions, requires the long pauſe

pauſe with the riſing inflexion at the end of the firſt principal conſtructive member.

EXAMPLES.

As we cannot diſcern the ſhadow moving along the dial-plate, ſo the advances we make in knowledge are only perceived by the diſtance gone over.

As we perceive the ſhadow to have moved, but did not perceive it móving: ſo our advances in learning, conſiſting of inſenſible ſteps, are only perceivable by the diſtance.

As we perceive the ſhadow to have moved along the dial, but did not perceive it moving; and it appears that the graſs has grown, though nobody ever ſaw it grow: ſo the advances we make in knowledge, as they conſiſt of ſuch minute ſteps, are only perceivable by the diſtance.

Each of theſe three ſentences conſiſts of two principal correſpondent parts; the firſt commencing with *as*, and the laſt with *ſo*; as the firſt member of the firſt ſentence is ſimple, it is marked with a comma only at *dial plate*; as the ſecond is compounded, it is marked with a ſemicolon at *moving*; and as the laſt is decompounded, it is marked with a colon at *grow*: this punctuation is according to the general rules of pauſing, and agreeable to good ſenſe; for it is certainly proper that the time of the pauſe ſhould increaſe with the increaſe and complexity of the members to with it is annexed; as more time is required to comprehend a large and complicated member than a ſhort and ſimple one; but whatever may be the time taken up in pauſing at the different points, the inflexion annexed to them muſt always be the ſame; that is, the comma, ſemicolon, and colon, muſt invariably have the riſing inflexion.

The ſame may be obſerved of the following ſentences:

Although

Although I fear it may be a ſhame to be diſmayed at the entrance of my diſcourſe in defence of a moſt valiant man; and that it no way becomes me, while Milo is more concerned for the ſafety of the ſtate than for himſelf, not to ſhow the ſame greatneſs of mind in behalf of him: yet this new form of proſecution terrifies my eyes, which, whatever way they turn, want the ancient cuſtom of the forum, and the former manner of trials.

Cicero's Oration for Milo.

Although ſon Marcus, as you have now been a hearer of Cratippus for a year, and this at Athens, you ought to abound in the precepts and doctrines of philoſophy, by reaſon of the great character both of your inſtructor and the city; one of which can furniſh you with knowledge, and the other with exámples: yet, as I always to my advantage joined the Latin tongue with the Greek, and I have done it not only in oratory, but likewiſe in philoſophy; I think you ought to do the ſame that you may be equally converſant in both languages.

Cicero's Offices book i. *chap.* 1.

Theſe ſentences begin with the conceſſive conjunction *although*, and have their correſpondent conjunction *yet*; and theſe conjunctions form the two principal conſtructive members. The words *him*, and *examples*, therefore, at the end of the firſt members muſt have the riſing inflexion, and here muſt be the long pauſe.

This rule ought to be particularly attended to in reading verſe. Many of Milton's ſimiles commencing with the conjunction *as*, have the firſt member ſo enormouſly long, that the reader is often tempted to drop his voice before he comes to the member beginning with the conjunction *ſo*, though nothing can be more certain than that ſuch a fall of the voice is diametrically oppoſite to the ſenſe.

Thus

Thus, in that beautiful deſcription of the affected indignation of Satan, at the command of God to abſtain from eating of the tree of life:

She ſcarce had ſaid, though brief, when now more bold
The tempter (but with ſhow of zeal and love
To man, and indignation at his wrong)
New part puts on, and as to paſſion mov'd
Fluctuates diſturb'd, yet comely, and in act
Rais'd as of ſome great matter to begin.
As when of old ſome orator renown'd
In Athens or free Rome, where eloquence
Flouriſh'd, ſince mute, to ſome great cauſe addreſs'd,
Stood in himſelf collected, while each part,
Motion, each act won audience, ere the tongue
Sometimes in height began, as no delay
Of preface brooking through his zeal of right:
So ſtanding, moving, or to height up grown,
The tempter all impaſſion'd thus began.

Par. Loſt, b. ix. *v.* 664.

In this paſſage, if we do not make a long pauſe with the riſing inflexion on the word *right*, we utterly deſtroy the ſenſe.

In the ſame manner we may obſerve ſome of Homer's ſimiles to extend to ſuch a length before the application of them to the object illuſtrated, that the printer, and perhaps Mr. Pope himſelf, has ſometimes concluded the firſt part with a full ſtop.

LESSON XXII.

Direct Period, with only one Conjunctioa.

RULE II. Every direct period, conſiſting of two principal conſtructive parts, and having only the firſt part commence with a conjunction, requires the riſing inflexion and long pauſe at the end of this part.

EXAMPLES.

EXAMPLES.

As in my ſpeculations I have endeavoured to extinguiſh paſſion and préjudice, I am ſtill deſirous of doing ſome good in this particular. *Spectator.*

Here the ſentence divides itſelf into two correſpondent parts at *prejudice;* and as the word *ſo* is underſtood before the words *I am*, they muſt be preceded by the long pauſe and riſing inflexion.

If impudence prevailed as much in the forum and courts of juſtice, as inſolence does in the country and places of leſs reſort; Aulus Cæcina would ſubmit as much to the impudence of Sextus Æbutius in this cauſe, as he did before to his inſolence when aſſaulted by him.

If I have any genius, which I am ſenſible can be but very ſmall; or any readineſs in ſpeaking, in which I do not deny but I have been much converſant; or any ſkill in oratory, from an acquaintance with the beſt arts to which I confeſs I have been always inclined: no one has a better right to demand of me the fruit of all theſe things than this Auſus Licinius. *Cicero's Oration for Archias.*

If after ſurveying the whole earth at once, and the ſeveral planets that lie within its neighbourhood; we contemplate thoſe wide fields of ether, that reach in height as far as from Saturn to the fixed ſtars, and run abroad, almoſt to an infinitude; our imagination finds its capacity filled with ſo immenſe a proſpect, and puts itſelf upon the ſtretch to comprehend it. *Addiſon's Spectator*, No. 428.

In the firſt of theſe examples, the firſt part of the ſentence ends at *reſort*, and the ſecond begins at *Aulus Cæcina.* In the ſecond ſentence, the firſt part ends at *inclined*, and the ſecond begins at *no one;* and in the third, the firſt part ends at *infinitude*, and the ſecond begins at *our;* between theſe words, therefore, in each ſentence muſt be inſerted the long pauſe and riſing inflexion.

All

All theſe ſentences commence with a conjunction, and may be ſaid to have a correſpondent conjunction commencing the ſecond part of the ſentence, not expreſſed but underſtood. In the firſt ſentence commencing with *if*, *then* is underſtood at the beginning of the ſecond part; the ſenſe of this conjunctive adverb *then* may be plainly perceived to exiſt by inſerting in it the ſentence, and obſerving its ſuitableneſs when expreſſed.

If impudence prevailed as much in the forum and courts of juſtice, as inſolence does in the country and places of leſs reſort, *then* Aulus Cæcina would ſubmit as much to the impudence of Sextus Æbutius in this cauſe, as he did before to his inſolence when aſſaulted by him.

The ſame inſertion of the word *then* might be made in the two laſt examples commencing with *if*, and the ſame ſuitableneſs would appear; for though correct and animated language tends to ſuppreſs as much as poſſible the words that are ſo implied in the ſenſe as to make it unneceſſary to expreſs them, yet if when inſerted, they are ſuitable to the ſenſe, it is a proof the ſtructure of the ſentence is perfectly the ſame, whether theſe ſuperfluous words are expreſſed or not.

The exception to this rule is when the emphatical word in the conditional part of the ſentence is in direct oppoſition to another word in the concluſion, and a conceſſion is implied in the former, in order to ſtrengthen the argument in the latter; for in this caſe the middle of the ſentence has the falling, and the latter member the riſing inflexion.

EXAMPLES.

If we have no regard for religion in youth, we ought to have ſome regard for it in age.

If

If we have no regard for our òwn character, we ought to have ſome regard for the character of óthers.

In theſe examples, we find the words *youth* and *own character*, have the falling inflexion, and both periods end with the riſing inflexion; but if theſe ſentences had been formed ſo as to make the latter member a mere inference from, or conſequence of the former, the general rule would have taken place, and the firſt emphatic word would have had the riſing, and the laſt the falling inflexion.

EXAMPLES.

If we have no regard for religion in yóuth, we have ſeldom any regard for it in àge.

If we have no regard for our ówn character, it can ſcarcely be expected that we ſhould have any regard for the character of òthers.

RULE III. Direct periods, which commence with participles of the preſent tenſe, conſiſt of two parts; between which muſt be inſerted the long pauſe and riſing inflexion.

EXAMPLE.

Having already ſhown how the fancy is affected by the works of nature, and afterwards conſidered in general both the works of nature and of art, how they mutually aſſiſt and complete each other, in forming ſuch ſcenes and proſpects as are moſt apt to delight the mind of the behólder; I ſhall in this paper throw together ſome reflections on that particular art, which has a more immediate tendency than any other, to produce thoſe primary pleaſures of the imagination, which have hitherto been the ſubject of this diſcourſe. *Spect.* No. 415.

The ſenſe is ſuſpended in this ſentence till the word *beholder*, and here is to be placed the long

pauſe and riſing inflexion; in this place alſo it is evident, the word *now* might be inſerted in perfect conformity to the ſenſe.

LESSON XXIII.

Inverted Period.

RULE I. Every period, where the firſt part forms perfect ſenſe by itſelf, but is modified or determined in its ſignification by the latter, has the riſing inflexion and long pauſe between theſe parts as in the direct period.

EXAMPLES.

Gratian very often recommends the fine tâſte, as the utmoſt perfection of an accompliſhed man.

In this ſentence the firſt member ending at *taſte*, forms perfect ſenſe, but is qualified by the laſt; for Gratian is not ſaid ſimply to recommend the fine taſte, but to recommend it in a certain way; that is, as the utmoſt perfection of an accompliſhed man; the ſame may be obſerved of the following ſentence.

Perſons of good taſte expect to be pléaſed, at the ſame time they are informed.

Here perfect ſenſe is formed at *pleaſed*; but it is not meant that perſons of good taſte are pleaſed in general, but with reference to the time when they are informed; the words *taſte* and *pleaſed*, therefore, in theſe ſentences, we muſt pronounce with the riſing inflexion, and accompany this inflexion with a pauſe; for the ſame reaſons, the ſame pauſe and inflexion

inflexion muſt precede the word *though* in the following example.

I can deſire to perceive thoſe things that God has prepared for thoſe that lóve him, though they be ſuch as eye hath not ſeen, ear heard, nor hath it entered into the heart of man to conceive. *Locke.*

LOOSE SENTENCE.

A looſe ſentence has been ſhown to conſiſt of a period, either direct or inverted, and an additional member which does not modify it; or, in other words, a looſe ſentence, is a member containing perfect ſenſe by itſelf, followed by ſome other member or members, which do not reſtrain or qualify its ſignification. According to this definition, a looſe ſentence muſt have that member which forms perfect ſenſe detached from thoſe that follow, by a long pauſe and the falling inflexion.

As in ſpeaking, the ear ſeizes every occaſion of varying the tone of voice, which the ſenſe will permit; ſo in reading, we ought as much as poſſible to imitate the variety of ſpeaking, by taking every opportunity of altering the voice in correſpondence with the ſenſe: the moſt general fault of printers *, is

* The grand defect of the points, is, that only two of them, the comma and period, neceſſarily mark a continuation and completion of ſenſe: the ſemicolon and colon, by being ſometimes placed after complete ſenſe, and ſometimes where the ſenſe continues, are very fallacious guides, and often lead the reader to an improper turn of voice. If to the colon and ſemicolon were annexed a mark to determine whether the ſenſe were complete or not, it muſt certainly be of the greateſt aſſiſtance to the reader, as he would naturally accompany it with a turn of voice, which would indicate the completeneſs or incompleteneſs of the ſenſe, independent on the time; and ſuch a mark ſeems one of the great *deſiderata* of punctuation. I know it may be ſaid that the com-

is to mark thoſe members of looſe ſentences, which form perfect ſenſe, with a comma, inſtead of a ſemicolon, or colon; and a ſimilar, as well as the moſt common fault of readers, is to ſuſpend the voice at the end of theſe members, and ſo to run the ſenſe of one member into another; by this means, the ſenſe is obſcured, and a monotony is produced, inſtead of that diſtinctneſs and variety, which ariſes from pronouncing theſe members, with ſuch an inflection of voice as marks a certain portion of perfect ſenſe, not immediately connected with what follows; for as a member of this kind does not depend for its ſenſe on the following member, it ought to be pronounced in ſuch a manner, as to ſhew its independence on the ſucceeding member, and its dependence on the period, as forming but a part of it.

In order to convey preciſely the import of theſe members, it is neceſſary to pronounce them with the falling inflection, without ſuffering the voice to fall gradually as at a period; by which means the pauſe becomes different from the mere comma, which ſuſpends the voice, and marks immediate dependence on what follows; and from the period, which marks not only an independence on what

pleteneſs or incompleteneſs of the ſenſe is of itſelf a ſufficient guide, without any points at all: yes, it may be anſwered, but without the gift of prophecy we are not always able to determine at ſight whether the ſenſe is complete or not; and ſometimes even when we have the whole ſentence in view, it is the punctuation only that determines whether the member of a ſentence belongs to what goes before, or to what follows. The intention of the points is, in the firſt place, to fix and determine the ſenſe when it might otherwiſe be doubtful; and, in the next place, to apprize the reader of the ſenſe of part of a ſentence before he has ſeen the whole. A mark, therefore, which accompliſhes this purpoſe, muſt unqueſtionably be of the utmoſt importance to the art of reading.

follows, but an excluſion of whatever may follow, and therefore drops the voice as at a concluſion. An example will aſſiſt us in comprehending this important inflexion in reading:

All ſuperiority and pre-eminence that one man can have over another, may be reduced to the notion of quality, which, conſidered at large, is either that of fortune, body, or mind. The firſt is that which conſiſts in birth, title, or riches; and is the moſt foreign to our natures, and what we can the leaſt call our own, of any of the three kinds of quality. *Spectator*, No. 219.

In the firſt part of this ſentence the falling inflexion takes place on the word *quality*; for this member we find contains perfect ſenſe, and the ſucceeding members are not neceſſarily connected with it; the ſame inflexion takes place in the next member on the word *riches*; which, with reſpect to the ſenſe of the member it terminates, and its connexion with the following members, is exactly under the ſame predicament as the former, though the one is marked with a comma, and the other with a ſemicolon, which is the common punctuation in almoſt all the editions of the Spectator. A little reflexion, however, will ſhew us the neceſſity of adopting the ſame pauſe and inflexion on both the above mentioned words, as this inflexion not only marks more preciſely the completeneſs of ſenſe in the members they terminate, but gives a variety to the period, by making the firſt, and the ſucceeding members, end in a different tone of voice. If we were to read all the members, as if marked with commas, that is, as if the ſenſe of the members were abſolutely dependent on each other, the neceſſity of attending to this inflexion of voice in looſe

ſentences would more evidently appear. This diviſion of a ſentence is ſometimes, and ought almoſt always to be marked with a ſemicolon, as in the following ſentence at the word *poſſeſs*.

EXAMPLE.

Fooliſh men are more apt to conſider what they have loſt than what they poſſeſs; and to fix their eyes upon thoſe who are richer than themſelves, rather than thoſe who are under greater difficulties. *Spectator*, No. 574.

The reſult of theſe examples is, one almoſt invariable rule, namely, that, however the inflexions may alter upon the pauſes in every other part of the ſentence, yet in that part of the ſentence where the ſenſe begins to form, we muſt conſtantly adopt the riſing inflexion. This is abundantly exemplified in the ſentences already produced, and is indeed one of the moſt general rules in reading. Thoſe who wiſh to ſee a farther application of the inflexions, muſt conſult Elements of Elocution, vol. i. p. 180.

LESSON XXIV.

The Series, Gradation, and Climax.

THERE is a ſpecies of ſentences, which forms one of the greateſt beauties of compoſition, and which, if well pronounced, is among the moſt ſtriking graces of delivery: that is, where a number of particular members follow in a ſeries, and form ſomething like a gradation or climax. If we conſider the nature of ſuch a ſentence, it will, in ſome meaſure, direct us to a juſt pronunciation of it. It is a whole compoſed of many particulars, arranged

in

in ſuch order as to ſhew each part diſtinctly, and, at the ſame time, its relation to the whole. In order to mark theſe particulars diſtinctly, they muſt not be ſuffered to blend with each other; and at the ſame time to ſhow that they have a common relation to the whole ſentence, they muſt not be pronounced entirely different. In ſhort, the ſimilitude and diverſity in the pronunciation ſhould be an exact picture of the ſimilitude and diverſity in the compoſition. For as a climax in writing ought to riſe in force as it proceeds, ſo the voice, in pronouncing it, ought gradually to increaſe its force upon every ſubſequent member. Here is the diverſity; but, as the members have a ſimilar form, and ſtand equally related to the object of the ſentence, they ought to have a ſimilar inflexion of the voice. Here is the uniformity: for it is this inflexion or ſlide of the voice, that claſſes ſpeaking ſounds more ſpecifically than any other diſtinction. But, as theſe particulars, when they form a climax, are really emphatical, and require the falling ſlide; ſo every ſeries of particulars, whether they really increaſe in force or not, may, for the ſake of gratifying the ear, and giving an importance to the ſubject, adopt the falling inflection likewiſe. This, however, muſt be underſtood only as a general rule.

Theſe obſervations premiſed, we may proceed to diſtinguiſh the ſeries into two kinds: that, where the ſeries begins the ſentence, but does not either end it, or form complete ſenſe; which we may call the commencing ſeries: and that, where the ſeries either ends the ſentence, or forms complete ſenſe; which we may call the concluding ſeries. For the pronunciation of theſe different ſentences, we may lay down this general rule.

In a commencing ſeries, pronounce every particular with the falling inflexion but the laſt; and in a concluding ſeries, let every member have the falling inflexion except the laſt but one; and this ought to have the falling inflexion likewiſe, if it be of ſufficient length to admit of a pauſe with the riſing inflexion before the end.

Commencing Series.

To adviſe the ignorant, relieve the needy, comfort the afflicted, are duties that fall in our way, almoſt every day of our lives. *Spectator*, No. 93.

In our country, a man ſeldom ſets up for a poet, without attacking the reputation of all his brothers in the art. The ignorance of the moderns, the ſcribblers of the age, the decay of poetry, are the topics of detraction, with which he makes his entrance into the world.

Ibid. No. 253.

But if there be a beauty or uncommonneſs joined with this grandeur, as in a troubled ocean, a heaven adorned with ſtars and meteors, or a ſpacious landſcape, cut out into rivers, woods, rocks, and meadows, the pleaſure ſtill grows upon us, as it ariſes from more than a ſingle principle. *Id.* 412.

As the genius of Milton was wonderfully turned to the ſublime, his ſubject is the nobleſt that could have entered into the thoughts of man; every thing that is truly great and aſtoniſhing has a place in it; the whole ſyſtem of the intellectual world, the chaos and the creation, heaven, earth, and hell, enter into the conſtitution of his poem. *Ibid.* No. 315.

Labour or exerciſe ferments the humours, caſts them into their proper channels, throws off redundancies, and helps nature in thoſe ſecret diſtributions, without which the body cannot ſubſiſt in its vigour, nor the ſoul act with chearfulneſs. *Ibid.* No. 115.

But ſince he hath inſiſted ſo much upon the event, I will hazard a bold aſſertion. But I beſeech you, Athenians,

nians, let it not be deemed extravagant, let it be weighed with candour. I say, then, that, had we all known what fortune was to attend our efforts, had we all foreseen the final issue; had you fortold it, Æschines; had you bellowed out your terrible denunciations (you, whose voice was never heard,) yet even in such a case, must this city have pursued the very same conduct, if she had retained a thought of glory, of her ancestors, or of future times. *Leland's Domesthenes.*

In my affection to my country, you find me ever firm and invariable. Not the solemn demand of my person, not the vengeance of the Amphyctionic council, which they denounced against me, not the terror of their threatenings, not the flattery of their promises, no, nor the fury of those accursed wretches, whom they roused like wild beasts against me, could ever tear this affection from my breast. *Ibid.*

The descriptive part of this allegory is likewise very strong and full of sublime ideas. The figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this king of terrors.

Spectator, No. 310.

Aristotle observes, that the fable of an epic poem should abound in circumstances that are both credible and astonishing: Milton's fable is a master piece of this nature; as the war in heaven, the condition of the fallen angels, the state of innocence, the temptation of the serpent, and the fall of man, though they are very astonishing in themselves, are not only credible, but actual points of faith. *Ibid.* No. 315.

I would fain ask one of those bigoted infidels, supposing all the great points of atheism, as the casual or eternal formation of the world, the materiality of a thinking substance, the mortality of the soul, the fortuitous organization of the body, the motions and gravitation of matter, with the like particulars, were laid together, and formed into a kind of creed according to the opinion of

the moſt celebrated átheiſts; I ſay, ſuppoſing ſuch a creed as this were formed, and impoſed upon any one people in the world, whether it would not require an infinitely greater meaſure of faith, than any ſet of articles which they ſo violently oppoſe. *Spectator*, No. 168.

LESSON XXV.

Concluding Series.

OUR lives, ſays Seneca, are ſpent either in doing nothing at àll, or in doing nothing to the púrpoſe, or in doing nothing that we òught to do. *Ib.* No. 93.

It was neceſſary for the world, that arts ſhould be invented and impròved, books written and tranſmitted to poſtérity, nations conquered and cìvilized. *Ib.* No. 255.

All other arts of perpetuating our ideas, except writing or printing, continue but a ſhort time: ſtatues can laſt but a few thouſand of yèars, edifices féwer, and colours ſtill fewer than èdifices. *Ib.* No. 166.

This perſuaſion of the truth of the goſpel, without the evidence which accompanies it, would not have been ſo firm and ſo dùrable, it would not have acquired new force with àge; it would not have reſiſted the torrent of time, and have paſſed, from age to age, to our own days.

I demand juſtice of you, fathers, upon the robber of the public trèaſury, the oppreſſor of Aſia Minor and Pamphy'lia, the invader of the rights and privileges of Rómans, the ſcourge and curſe of Sìcily.

Cicero againſt Verres.

By greatneſs, I do not only mean the bulk of any ſingle object, but the largeneſs of a whole view, conſidered as one entire piece. Such are the proſpects of an open champaign còuntry, a vaſt uncultivated dèſart, of huge heaps of mòuntains, high rocks, and précipices, or a wide expanſe of wàter: where we are not ſtruck with the novelty of the ſight, but with that rude kind of

magnificence which appears in many of these stupendous works of nature. *Spect.* No. 412.

Though we seem grieved at the shortness of life in general, we are wishing every period of it at an end. The minor longs to be at àge, then to be a man of bùsiness, then to make up an estàte, then to arrive at hónours, then to retire. *Ib.* 93.

There is no blessing of life comparable to the enjoyment of a discreet and virtuous friend. It eases and unloads the mìnd, clears and improves the understànding, engenders thoughts and knòwledge, animates virtue and good resolútions, and finds employment for the most vacant hours of life. *Ib.*

The devout man does not only believe, but fèels there is a Deity; he has actual sensàtions of him; his experience concurs with his rèason; he sees him more and more in all his íntercourses with him; and even in this life almost loses his faith in convìction. *Ib.* No. 465.

But it cannot be; no, my countrymen, it cannot be, that you have acted wrong in encountering danger bravely for the liberty and safety of all Greece. No! by those generous souls of ancient times, who were exposed at Màrathon, by those who stood arrayed at Platæà, by those who encountered the Persian fleet at Sàlamis, who fought at Artemìsium! By all those illustrious sons of Athens, whose remains lie deposited in the public mònuments!

Leland's Demosthenes.

Nothing is more pleasant to the fancy, than to enlarge itself by degrees in its contemplation of the various proportions which its several objects bear to each other, when it compares the body of man, to the bulk of the whole èarth, the earth, to the circle it describes round the sùn, that circle, to the sphere of the fixed stàrs, the sphere of the fixed stars, to the circuit of the whole crèation, the whole creation itsèlf, to the infinite spáce that is every where diffused about it; or when the imagination works downward, and considers the bulk of a human body in respect of an animal a hundred times less than a mìte, the particular limbs of such an animal, the different springs

which actuate the limbs, the ſpirits which ſet theſe ſprings agoing, and the proportionable minuteneſs of theſe ſeveral parts, before they have arrived at their full growth and perfection. *Spectator*, No. 420.

LESSON XXVI.

On the Period, and the Method of forming a Cadence.

WHEN a ſentence is ſo far perfectly finiſhed, as not to be connected in conſtruction with the following ſentence, it is marked with a period. This point is in general ſo well underſtood, that few grammarians have thought it neceſſary to give an expreſs example of it; though there are none who have enquired into punctuation who do not know, that in looſe ſentences the period is frequently confounded with the colon. But though the tone, with which we conclude a ſentence, is generally well underſtood, we cannot be too careful in pronunciation to diſtinguiſh it as much as poſſible from that member of a ſentence, which contains perfect ſenſe, and is uſually pointed with a colon. Such members, which may not be improperly called *ſententiolæ*, or little ſentences, require the falling inflection, but in a higher tone than the preceding words; as if we had only finiſhed a part of what we had to ſay, while the period requires the falling inflection in a lower tone, as if we had nothing more to add. But this final tone does not only lower the laſt word; it has the ſame influence on thoſe which more immediately precede the laſt; ſo that the cadence is prepared by a gradual fall upon the concluding words; every word in the latter part of a ſentence ſliding gently lower till the voice drops

drops upon the laſt. This will more evidently appear upon repeating the following ſentence.

This perſuaſion of the truth of the Goſpel, without the evidence which accompanies it, would not have been ſo firm and ſo durable: it would not have acquired new force with age: it would not have reſiſted the torrent of time, and have paſſed from age to age to our own days.

We find perfect ſenſe formed at the word *durable*; but as this does not conclude the ſentence, theſe words though adopting the falling inflexion, are pronounced in a higher tone than the reſt: the ſame may be obſerved of the word *age*, which ends the ſecond member; while in the laſt member, not only the word *days* is pronounced lower than the reſt, but the whole member falls gradually into the cadence, *and have paſſed from age to age to our own days*. If the pupil were ſufficiently acquainted with the voice to be able to pronounce by inflexions, I would tell him, that, beſides the lower tone which the voice gradually falls into it as it approaches the end, he muſt place the riſing inflexion on *would*, the falling on *reſiſted*; the falling on *torrent*, the riſing on *time*; and the ſame inflexions in an oppoſite order on the words *age*, *age*, *own*, and *days*, in the laſt member, as this is neceſſary to the harmony of the cadence.

But here it will be abſolutely neceſſary to obſerve, that though the period generally requires the falling inflexion, every period does not neceſſarily adopt this inflexion in the ſame tone of voice; if ſentences are intimately connected in ſenſe, though the grammatical ſtructure of each may be independent on the other, they may not improperly be conſidered as ſo many ſmall ſentences making one large one; and thus

thus requiring a pronunciation correſpondent to their logical dependence on each other: hence it may be laid down as a general rule, that a ſeries of periods in regular ſucceſſion are to be pronounced as every other ſeries; that is, if they follow each other regularly as parts of the ſame obſervation, they are to be pronounced as parts, and not as wholes.

EXAMPLES.

Some men cannot diſcern between a noble and a mèan action. Others are apt to attribute them to ſome falſe end or inténtion, and others purpoſely miſrepreſent or put a wrong interpretàtion on them. *Spect.* No. 255.

Though the firſt part of this paſſage is marked with a period in all the editions of the Spectator I have ſeen, nothing can be plainer, than that it ought to be pronounced as the firſt member of the concluding ſeries of three compound members. See article COMPOUND SERIES.

Thus although the whole of life is allowed by every one to be ſhort, the ſeveral diviſions of it appear long and tedious. We are for lengthening our ſpan in general, but would fain contract the parts of which it is compoſed. The uſurer would be very well ſatisfied to have all the time annihilated, that lies between the preſent moment and next quarter-day. The politician would be contented to looſe three years in his life, could he place things in the poſture, which he fancies they will ſtand in, after ſuch a revolution of time. The minor would be glad to ſtrike out of his exiſtence all the moments that are to paſs away before he comes of age. Thús as fàſt as our tìme rúns, we ſhould be véry glàd in mòſt part of our líves, that it ran mùch fáſter than it dòes. *Ib.* No. 93.

Though here are no leſs that ſix periods in this paſſage, and every one of them requires the falling inflexion,

inflexion, yet the voice ought not to fall into a lower tone till the laſt ſentence but one, where the words *before he comes of age*, muſt fall gradually to the end. But, in order to give variety, and form a cadence, the laſt ſentence muſt be pronounced in a different manner from the reſt; that is, the whole in a lower tone, with the laſt member falling gradually, and the different ſlides on the ſeveral words, as marked in the example.

LESSON XXVII.

The Interrogation.

IT muſt be firſt obſerved, that with reſpect to pronunciation, all queſtions may be divided into two claſſes; namely, into ſuch as are formed by the interrogative pronouns or adverbs, and into ſuch as are formed only by an inverſion of the common arrangement of the words *; the firſt with reſpect to inflexion of voice except in ſome few caſes, may be conſidered as purely declarative; and like declarative ſentences, they require the falling inflexion at the end: and the laſt, with ſome few exceptions, require the riſing inflexion of voice on the laſt word; and it is this riſing inflexion at the end, which diſtinguiſhes them from almoſt every other ſpecies of ſentence: of both theſe in their order.

The indefinite Queſtion, or the Queſtion with the Interrogative Words.

RULE I. When an interrogative ſentence commences with any of the interrogative pronouns or

* Mr. Harris calls the former of theſe queſtions indefinite, and the latter definite; as theſe may be anſwered by *yes* or *no*, while thoſe often require a whole ſentence to anſwer them. See *Hermes*, b. i. p. 151.

adverbs,

adverbs, with reſpect to inflexion, elevation, or depreſſion of voice, it is pronounced exactly like a declarative ſentence.

EXAMPLES.

How can he exhalt his thoughts to any thing great and noble, who only believes that after a ſhort turn on the ſtage of this world, he is to ſink into oblivion, and to loſe his conſciouſneſs for ever? *Spectator*, No. 210.

As an illuſtration of the rule, we need only alter two or three of the words to reduce it to a declarative ſentence; and we ſhall find the inflexion, elevation, and depreſſion of voice on every part of it the ſame.

He cannot exalt his thoughts to any thing great or noble, becauſe he only believes that after a ſhort turn on the ſtage of this world, he is to ſink into oblivion, and to loſe his conſciouſneſs for ever.

Here we perceive, that the two ſentences, though one is an interrogation, and the other a declaration, and both with the ſame inflexion of voice, and *that* the falling inflexion; but if we convert theſe words into an interrogation, by leaving out the interrogative word, we ſhall ſoon perceive the difference.

Can he exalt his thoughts to any thing great or noble, who only believes that after a ſhort turn on the ſtage of this world he is to ſink into oblivion and to loſe his conſciouſneſs for ever?

In pronouncing this ſentence with propriety, we find the voice ſlide upwards on the laſt words, contrary to the inflexion it takes in the two former examples. If grammarians, therefore, by the elevation of voice, which they attribute to the queſtion, mean the riſing inflexion, their rule, with ſome few exceptions,

exceptions, is true only of queſtions formed without the interrogative words; for the others, though they may have a force and loudneſs on the laſt words, if they happen to be emphatical, have no more of that diſtinctive inflection which is peculiar to the former kind of interrogation, than if they were no queſtions at all. Let us take another example:—*Why ſhould not a female character be as ridiculous in a man, as a male character in one of the female ſex?* Here the voice is no more elevated at the end than if I were to ſay—*A female character is juſt as ridiculous in a man, as a male character in one of the female ſex:* but if I ſay, *Is not a female character as ridiculous in a man, as a male character in one of the female ſex?* Here not only the emphaſis, but the riſing inflexion is on the laſt words; eſſentially different from the inflection on theſe words in the firſt queſtion, *Why ſhould not a female character be as ridiculous in a man, as a male character in one of the female ſex?* We may preſume therefore, that it is the emphaſis, with which theſe queſtions ſometimes terminate, that has led the generality of grammarians to conclude, that all queſtions terminate in an elevation of voice, and ſo to confound that eſſential difference there is between a queſtion formed with, and without the interrogative words.

RULE II. Interrogative ſentences commencing with interrogative words, and conſiſting of members in a ſeries depending neceſſarily on each other for ſenſe, are to be pronounced as a ſeries of members, of the ſame kind in a declarative ſentence.

EXAMPLES.

From whence can he produce ſuch cogent exhortations to the practice of every virtue, ſuch ardent excitements to piety and devotion, and ſuch aſſiſtance to attain them,

as

as thoſe which are to be met with throughout every page of theſe inimitable writings ?

Jenyn's View of the Internal Evid. p. 41.

Where, amidſt the dark clouds of pagan philoſophy, can he ſhew us ſuch a clear proſpect of a future ſtate, the immortality of the ſoul, the reſurrection of the dead, and the general judgment, as in St. Paul's Firſt Epiſtle to the Corinthians ? *Ibid.* 40.

LESSON XXVIII.

The definite Queſtion, or the Queſtion without the interrogative Words.

RULE I. When interrogative ſentences are formed without the interrogative words, the laſt word muſt have the riſing inflexion. If there be an emphatical word in the laſt member, followed by ſeveral words depending on it, which conclude the ſentence, both the emphatical word and the concluding words are to be pronounced with the riſing inflexion *: thus the words *making one*, and *cauſe of the ſhipwreck*, in the two following examples, have all the riſing inflection.

EXAMPLES.

Would it not employ a beau prettily enough, if, inſtead of eternally playing with his ſnuff-box, he ſpent ſome part of his time in making one ? *Spectator*, No. 43.

If the owner of a veſſel had fitted it out with every thing neceſſary, and provided to the utmoſt of his power againſt the dangers of the ſea, and that a ſtorm ſhould afterwards ariſe and break the maſts, would any one in that caſe accuſe him of being the cauſe of the ſhipwreck ?

Demoſthenes on the Crown. Rollin.

* That is, the word *one* is to be pronounced as if it were an unaccented ſyllable of the word *making*, and as if written *makingone*. See Leſſon XXXI.

But

But did you, O—(what title ſhall I give you!) did you betray the leaſt ſhadow of diſpleaſure againſt me, when I broke the chords of that harmony in your preſence, and diſpoſſeſſed the commonwealth of the advantages of that confederacy, which you magnify ſo much wth the loudeſt ſtrains of your theatrical voice? did you aſcend the róſtrum? did you denounce, or once explain thoſe crimes, with which you are nów pleaſed to charge me? *Ibid.*

Would an infinitely wiſe Being make ſuch glorious beings for ſo méan a purpoſe? can he delight in the producduction of ſuch abórtive intelligencies, ſuch ſhórt-lived reaſonable beings? would he give us talents that are not to be exérted, capacities that are not to be grátified?

Spectator, No. 111.

In theſe examples, we find, that, however variouſly the voice may employ itſelf on the reſt of the ſentence, the concluding words on the laſt member muſt neceſſarily be ſuſpended with the riſing inflexion. The only exception to this rule is, when theſe interrogative ſentences are connected by the disjunctive *or*; for in that caſe the ſentence or ſentences that ſucceed the conjunction, are pronounced as if they were formed by the interrogative words or were merely declarative.

RULE II. When interrogative ſentences connected by the disjunctive *or*, ſucceed each other, the firſt ends with the riſing, and the reſt with the falling inflexion.

EXAMPLES.

Shall we in your perſon crówn the author of the public calamities, or ſhall we deſtrðy him?

Æſchines on the Crown. *Rollin.*

Is the goódneſs, or wiſdom, of the divine Being, more manifeſted in this his proceeding? *Spectator*, No. 519.

LESSON XXIX.

Exclamation.

THIS note is appropriated by grammarians to indicate that ſome paſſion or emotion is contained in the words to which it is annexed, and it may, therefore, be looked upon as eſſentially diſtinct from the reſt of the points; the office of which is commonly ſuppoſed to be, that of fixing or determining the ſenſe only. Whether a point that indicates paſſion or emotion, without determining what emotion or paſſion is meant, or if we had points expreſſive of every paſſion or emotion, whether this would in common uſage more aſſiſt or embarraſs the elocution of the reader, I ſhall not at preſent attempt to decide; but when this point is applied to ſentences, which from their form might be ſuppoſed to be merely interrogative, and yet really imply wonder, ſurprize, or aſtoniſhment; when this uſe, I ſay, is made of the note of exclamation, it muſt be confeſſed to be of no ſmall importance in reading, and very juſtly deſerve a place in grammatical punctuation.

Thus the ſentence, *How myſterious are the ways of Providence!* which naturally adopts the exclamation, may, by a ſpeaker who denies theſe myſteries, become a queſtion, by laying a ſtreſs on the word *how*, and ſubjoining the note of interrogation, as How *myſterious are the ways of Providence?* Expreſſing our gratitude, we may cry out with rapture, *What have you done for me!* or we may uſe the very ſame words contemptuouſly to enquire, WHAT *have you done for me?* intimating that nothing has been done; the very different import of theſe ſentences, as they are differently pointed, ſufficiently ſhew the utility of the note of exclamation.

It

It may not be entirely uſeleſs to take notice of a common error of grammarians; which is, that both this point and the interrogation require an elevation of voice. The inflexion of voice proper to one ſpecies of queſtion, which, it is probable, grammarians may have miſtaken for an elevation of voice, it is preſumed has been fully explained under that article: by the elevation of voice they impute to this point, it is not unlikely that they mean the pathos or energy with which we uſually expreſs paſſion or emotion; but which is, by no means, inſeparably connected with elevation of voice: were we even to ſuppoſe, that all paſſion or motion neceſſarily aſſumes a louder tone, it muſt ſtill be acknowledged this is very different from a higher tone of voice, and therefore that the common rule is very fallacious and inaccurate.

The truth is, the expreſſion of paſſion or emotion, conſiſts in giving a diſtinct and ſpecific quality to the ſounds we uſe, rather than in increaſing or diminiſhing their quantity, or in giving this quantity any local direction upwards and downwards: underſtanding the import of a ſentence, and expreſſing that ſentence with paſſion or emotion, are things as diſtinct as the head and the heart: this point, therefore, though uſeful to diſtinguiſh interrogation from emotion, is as different from the reſt of the points as Grammar is from Rhetoric; and whatever may be the tone of voice proper to the note of exclamation, it is certain the inflexions it requires are exactly the ſame as the reſt of the points; that is, if the exclamation point is placed after a member that would have the riſing inflexion in another ſentence, it ought to have the riſing in this; if after a member that would have the falling inflection,

inflection, the exclamation ought to have the falling inflexion likewiſe.

An inſtance that the exclamation requires no particular inflexion of voice, may be ſeen in the following ſpeech of Gracchus, quoted by Cicero, and inſerted in the Spectator, No. 541.

Whither ſhall I tùrn? Wretch that I ám! to what place ſhall I betàke myſelf? Shall I go to the Cápitol? alas! it is overflowed with my brother's bloòd! or ſhall I retire to my houſe? yet there I behold my mother plunged in miſery, weeping, and deſpàiring!

Every diſtinct portion of this paſſage may be truly ſaid to be an exclamation; and yet we find in reading it, though it can ſcarcely be pronounced with too much emotion, the inflexions of voice are the ſame as if pronounced without any emotion at all: that is, the portion, *Whither ſhall I turn*, terminates like a queſtion with the interrogative word, with the falling inflexion. The member, *Wretch that I am*, like a member forming incomplete ſenſe, with the riſing inflexion; the queſtion without the interrogative word, *Shall I go to the Capitol*, with the riſing inflexion; *alas! it is overflowed with my brother's blood*, with the falling; the queſtion commencing with the disjunctive *or*, *or ſhall I retire to my houſe*, with the falling inflexion, but in a lower tone of voice.

Thus we ſee how vague and indefinite are the general rules for reading this point, for want of diſtinguiſhing high and low tones of voice from thoſe upward and downward ſlides, which may be in any note of the voice, and which from their radical difference, form the moſt marking differences in pronunciation.

LESSON XXX.

Parentheſis.

THE parentheſis is defined by our excellent grammarian, Dr. Lowth, to be a member of a ſentence inſerted in the body of a ſentence, which member is neither neceſſary to the ſenſe, nor at all affects the conſtruction. He obſerves alſo, that in reading, or ſpeaking, it ought to have a moderate depreſſion of the voice, and a pauſe greater than a comma.

The real nature of the parentheſis once underſtood, we are at no loſs for the true manner of delivering it. The tone of voice ought to be interrupted, as it were, by ſomething unforeſeen; and, after a pauſe, the parentheſis ſhould be pronounced in a lower tone of voice, at the end of which, after another pauſe, the higher tone of voice, which was interrupted, ſhould be reſumed, that the connexion between the former and latter part of the interrupted ſentence may be reſtored. It may be obſerved too, that, in order to preſerve the integrity of the principal members, the parentheſis ought not only to be pronounced in a lower tone, but a degree ſwifter than the reſt of the period, as this ſtill better preſerves the broken ſenſe, and diſtinguiſhes the explanation from the text. For that this is always the caſe in converſation, we can be under no doubt, when we conſider that whatever is ſuppoſed to make our auditors wait, gives an impulſe to the tongue, in order to relieve them as ſoon as poſſible from the ſuſpence of an occaſional and unexpected interruption.

EXAMPLES.

EXAMPLES.

Notwithſtanding all this care of Cicero, hiſtory informs us, that Marcus proved a mere blockhead; and that nature (who it ſeems was even with the ſon for her prodigality to the father) rendered him incapable of improving, by all the rules of eloquence, the precepts of philoſophy, his own endeavours, and the moſt refined converſation in Athens. *Spect.* No. 307.

Natural hiſtorians obſerve (for whilſt I am in the country I muſt fetch my alluſions from thence) that only the male birds have voices; that their ſongs begin a little before breeding-time, and end a little after. *Ib.* No. 128.

Dr. Clarke has obſerved, that Homer is more perſpicuous than any other author; but if he is ſo (which yet may be queſtioned) the perſpicuity ariſes from his ſubject, and not from the language itſelf in which he writes.
Ward's Grammar, p. 292.

The many letters which come to me from perſons of the beſt ſenſe in both ſexes (for I may pronounce their characters from their way of writing) do not a little encourage me in the proſecution of this my undertaking.
Spectator, No. 124.

It is this ſenſe which furniſhes the imagination with its ideas; ſo that by the pleaſures of the imagination or fancy (which I ſhall uſe promiſcuouſly) I here mean ſuch as ariſe from viſible objects. *Ibid.* No. 411.

The ſtomach (cramm'd from ev'ry diſh,
A tomb of boil'd and roaſt, and fleſh and fiſh,
Where bile, and wind and phlegm, and acid jar,
And all the man is one inteſtine war)
Remembers oft the ſchool-boy's ſimple face,
The temp'rate ſleeps, and ſpirits light as air.
Pope's Imitation of Horace, Sat. ii.

LESSON XXXI.

On accented Force.

BY accent is generally and juſtly underſtood a greater force on one ſyllable of a word than on another; but whether this force was pronounced in a higher, or only in a louder tone, was undecided, till by diſtinguiſhing the voice into its two inflexions, the accented ſyllable was found to be always louder, and either higher or lower than the reſt of the ſyllables, according to the inflexion with which the accent was pronounced *. The ſeat of the accent, or that ſyllable in a word which has a right to it, in preference to the reſt, is decided by cuſtom, and does not form any part of the preſent enquiry. The queſtion here diſcuſſed, is, what is the nature of that force on a certain ſyllable of a word, which word cannot properly be called emphatical? Thus, in the following ſentence,

Evil communication corrupts integrity,

not a ſingle word is emphatical. Every word is pronounced with an equal degree of force, and every word has one accented ſyilable, pronounced evidently louder that the reſt. But in the following ſentence,

Cenſure is the *tax* a man *pays* to the *public* for being *eminent*.

In the pronunciation of this ſentence, I ſay, we find the words in Italics pronounced with an equal degree of force, but that the others ſink into a feebleneſs, diſtinguiſhable by the dulleſt ear. If we enquire what degree of feebleneſs it is, which theſe words fall into, we ſhall find it to be exactly that

* See Elements of Elocution, vol. ii. p. 4.

which is given to the unaccented ſyllables of the words *cenſure*, *public*, and *eminent* : ſo that if we conſider the words in Roman letters as unaccented ſyllables of the others, and joined to them as ſuch, we ſhall have a preciſe idea of the comparative force of each. Let us, for example, ſuppoſe them written in the manner following,

Cénſure isthetàx amanpàys tothepúblic forbeingèminent,

and we find we have a preciſe and definite idea of the two forces, and need not recur to the common vague direction of "pronouncing ſome words more forcibly, but not ſo as to deprive the reſt of all force :" the forces of theſe two kinds of words are as much ſettled as the two kinds of force on accented and unaccented ſyllables, and theſe are ſufficiently underſtood by all who have the gift of ſpeech.

The firſt obvious diſtinction, therefore, between the ſounds of words, with reſpect to force, is, into accented and unaccented ; and while we know what force we ought to give to the unaccented *ſyllables* of a word, we can be at no loſs for the force on unaccented *words ;* and we need but conſider theſe words as the unaccented ſyllables of the others, to pronounce them properly.

LESSON XXXII.

On Emphatic Force.

EMPHATIC force, or that force we give to words either placed in oppoſition to other words, or ſuggeſting ſuch an oppoſition, this force, I ſay, is not quite ſo definite as the force of accent : very luckily, however, the degree of force on emphatic words is not ſo eſſential to emphaſis as the degree of

of accented force is to accented words: if we pronounce the ſmaller and leſs important words of a ſentence, with the ſame force we do the more ſignificant words, we ſhall ſoon find that accent is of much more importance to the ſenſe than emphaſis. Let us, for example, pronounce every word in the foregoing ſentence (where there is no emphatic word) with an equal degree of force, and we ſhall find they want that light and ſhade, which is neceſſary to form a ſtrong picture of the thought. On the contrary, let us preſerve the proper inflexions upon the accented ſyllables of emphatic words, and we ſhall find the ſenſe fully and clearly brought out, without any more force upon theſe words than is given to the other accented words, which are not emphatical. Thus, in the following ſentence,

The corruption of the beſt things produces the worſt.

we find the two words *beſt* and *worſt* are in oppoſition to each other, and are therefore emphatical; but in order to expreſs this emphaſis, we do not find ourſelves under the leaſt neceſſity of pronouncing theſe words louder or more forcibly than the words *corruption* and *produces*. The word *things* indeed muſt neceſſarily be pronounced feeble like an unaccented ſyllable of the word *beſt*; and it is on this feebleneſs of the word, which belongs to both parts of the emphaſis, that the emphatic ſenſe depends, much more than on the force which is given to the emphatic words themſelves. Let us try to illuſtrate this by examples.

Proſperity gains friends, and adverſity tries them.

In this ſentence we find the force of the emphatic words depends entirely on the feebleneſs with which we pronounce the words common to both parts of the antitheſis: for if, inſtead of pronouncing the words

friends and *them* as unaccented ſyllables of *gains* and *tries*, we ſhould give them the ſame force we do to the latter words, the emphaſis and meaning of the ſentence would be entirely loſt. Let us take another example.

I do not ſo much requeſt as demand your attention.

Here the words *your attention* may be called the elliptical words; for it is by ellipſis only that they are omitted after requeſt; and theſe words muſt neceſſarily be pronounced like unaccented ſyllables of the word *demand*, or the ſentence will be deprived of its energy. If we pronounce theſe words feebly, the words *requeſt* and *demand* may only have common accented force, and yet the emphatic ſenſe of the ſentence will be very perceptible; but if we pronounce *your attention* with as much force as the words *requeſt* and *demand*, let us increaſe the force on theſe latter words as much as we pleaſe, we ſhall find it impoſſible to make the ſentence emphatical.

Thus we ſee, that pronouncing the elliptical words feebly, and as if they were only unaccented ſyllables of thoſe to which they belong, is of much more importance to the ſenſe of a ſentence, than any additional force on the emphatic word. If it be demanded what is the degree of force we muſt give to emphatic words when we *do* beſtow this force on them, it may be anſwered, that this will in a great meaſure depend on the degree of paſſion with which the words are expreſſed; but if we have merely an eye to the expreſſion of the ſenſe (for expreſſing the ſenſe of a paſſage, and expreſſing the paſſion of it, are very different things) we may make the force of the emphatic words exceed that of the accented words as much as the accented force exceeds the unaccented.

Having

Having thus ſhown the nature of accent and emphaſis, as they are two ſpecies of force, and endeavoured to evince the neceſſity of attending more to the inflexion of the accent than to any greater degree of force upon it, I ſhall, in the next place, give a conciſe view of the cauſe of emphaſis; or that particular meaning in the words which requires a more than common force in the pronunciation of them.

LESSON XXXIII.

What it is that conſtitutes Emphaſis.

IN every aſſemblage of objects, ſome will appear more worthy of notice than others. In every aſſemblage of ideas, which are pictures of theſe objects, the ſame difference will certainly reign among them: and in every aſſemblage of words, which are pictures of theſe ideas, we ſhall find ſome of more importance than others. It is the buſineſs of a ſpeaker to mark this importance, and conſequently a good ſpeaker will make his pronunciation an exact picture of the words. The art of ſpeaking then muſt principally conſiſt in arranging each word into its proper claſs of importance, and afterwards giving it a ſuitable pronunciation. We have ſeen, in the laſt article, that the prepoſitions, conjunctions, and ſmaller words, are generally pronounced like unaccented ſyllables of the nouns, verbs, and participles, to which they belong; and that theſe are ſometimes pronounced more or leſs forcibly, according to the peculiar meaning annexed to them.

Now what is this peculiar meaning in words which requires a more than ordinary force in pronouncing them, and properly denominates them em-

phatical? This queſtion, however difficult it may appear at firſt ſight, may be anſwerd in one word, *oppoſition.* Whenever words are contraſted *with* contradiſtinguiſhed *from*, or oppoſed *to*, other words, they are always emphatical. When both parts of this oppoſition or contraſt are expreſſed, the emphatic words become very obvious; as in the following paſſage from Pope;

'Tis hard to ſay, if greater want of ſkill
Appear in *writing*, or in *judging* ill:
But of the two, leſs dangerous is th' offence
To *tire* our *patience*, than *miſlead* our *ſenſe*;
Some *few* in *that*, but *numbers* err in *this*;
Ten cenſure wrong, for *one* who *writes* amiſs.

In this paſſage, every word in Italics may be ſaid to be emphatical; as every one of theſe words is oppoſed to ſome other word, as to its correlative or correſpondent word. In the ſecond line, *judging* is oppoſed to *writing*; in the fourth, *miſlead* is oppoſed to *tire*, and *ſenſe* to *patience*; in the fifth, *few* is oppoſed to *numbers*, and *this* to *that*; as in the laſt line, *one* is oppoſed to *ten*, and *writes* to *cenſure*; *wrong* and *amiſs* being only two words for exactly the ſame idea, have no oppoſition to each other, and therefore cannot be emphatical.

But when the oppoſition, in which emphaſis conſiſts, is elliptical; that is, when but one part of the antitheſis is expreſſed, and the other is to be ſupplied by the underſtanding, and made out by the pronunciation; when this is the caſe, I ſay, the emphatic word is not ſo eaſily diſcovered. Here then we muſt have recourſe to the general import of the ſentence; and whatever word we ſuppoſe to be emphatical, muſt be tried, by pronouncing it more forcibly

forcibly than the reſt of the words; and if this pronunciation ſuggeſts a phraſe, which, if inſerted in the ſentence, would explain and illuſtrate it, we may be ſure that word is emphatical. Let us try to make this clear by examples.

> And if each ſyſtem in gradation roll,
> Alike eſſential to th' amazing whole;
> The leaſt confuſion but in ONE, not all
> That ſyſtem only, but the whole muſt fall.

In the third line of this paſſage, we find an uncommon effort in the author to expreſs "the ſtrong connections, nice dependencies" of one part of the general ſyſtem upon another: and if we lay a ſtrong emphaſis on the word *one*, we ſhall find this connection and dependency very powerfully enforced; for it will ſuggeſt this antitheſis: "the leaſt confuſion, not in ſeveral or a great many parts of the univerſe, but even in one, would bring confuſion on the whole." This paraphraſe we not only find conſiſtent with the ſenſe of the poet, but greatly illuſtrative of it; and hence we may determine the word *one* to be emphatical.

Gray's Elegy in a Country Church-yard affords us another ſtriking inſtance of emphaſis, where only one part of the antitheſis is expreſſed. The writer is fortelling what ſome hoary-headed ſwain will ſay of him when he lies numbered among the unhonoured dead.

> One morn I miſs'd him on th' accuſtom'd hill,
> Along the heath, and near his fav'rite tree;
> Another came, nor yet beſide the rill,
> Nor up the lawn, nor at the wood, was he.
> The next with dirges due, in ſad array,
> Slow thro' the church-way path we ſaw him borne;
> Approach, and read (for *thou canſt* read) the lay,
> Grav'd on the ſtone, beneath yon aged thorn.

Here the words *thou canſt* are emphatical, as they are evidently oppoſed to *I cannot*, which are underſtood; a very beautiful way of hinting the ſimplicity of the ſwain from his ignorance of the written characters of his language.

In theſe inſtances, the oppoſition ſuggeſted by the emphatical word is ſufficiently evident; in other caſes, perhaps, the antitheſis is not quite ſo obvious; but if an emphaſis can be laid on any word, we may be aſſured that word is in antitheſis with ſome meaning agreeable to the general ſenſe of the paſſage.

To illuſtrate this, let us pronounce a line of Marcus, in Cato, where, expreſſing his indignation at the behaviour of Cæſar, he ſays:

> I'm tortur'd e'en to madneſs when I *think* of the proud victor.

And we ſhall find the greateſt ſtreſs fall naturally on that word, which ſeems oppoſed to ſome common or general meaning; for the young hero does not ſay in the common and unemphatic ſenſe of the word *think*, that he is tortured even to madneſs when he thinks on Cæſar, but on the ſtrong and emphatic ſenſe of this word, which implies, not only "when I hear or diſcourſe of him, but even when I *think* of him, I'm tortur'd even to madneſs."

As the word *think* therefore riſes above the common level of ſignification, it is pronounced above the common level of ſound; and as this ſignification is *oppoſed* to a ſignification leſs forcible, the word may be properly ſaid to be emphatical. For we muſt carefully remember that emphaſis is *that ſtreſs we lay on words, which are in oppoſition or contradiſtinction to other words, expreſſed or underſtood.*

LES-

LESSON XXXIV.

On the Different Forces of Emphatic Words.

IT is impoſſible not to have obſerved in the laſt Leſſon, that the emphatic words of the latter kind, where but one part of the antitheſis is expreſſed, are pronounced much more forcibly than thoſe where both parts of the antitheſis are laid down, and the oppoſition appears at full length. The reaſon ſeems to be this: as emphaſis always implies oppoſition, either expreſſed or underſtood, when this oppoſition is expreſſed, it is ſufficiently obvious, and needs not a more forcible pronunciation than accented words to make it perceived; but when only one emphatic word is expreſſed, and the other underſtood, it is neceſſary to increaſe the force upon the word expreſſed, that what is in oppoſition to it, and is not expreſſed, may become more obvious and intelligible.

If theſe obſervations are juſt, we ſee an evident reaſon why moſt of thoſe books, which mark the emphatical words in Italics, make almoſt every ſignificant word emphatical; and why this practice is ſo much decried by others, as a uſeleſs multiplication of emphaſis: both theſe parties are in the right. The former perceiving great numbers of words in oppoſition to each other, very properly conſidered them as emphatical; and perceiving at the ſame time, that almoſt every ſubſtantive, adjective, and verb, had as much force in the pronunciation as theſe emphatical words, they knew not how to draw the line between them, and ſo marked them all indiſcriminately as emphatical. The latter, finding

that very few words were pronounced more forcibly than the words we have juſt been deſcribing, concluded that very few words were emphatical, becauſe ſo few were to be pronounced more forcibly than the reſt. Thus, for want of a diſtinction between the two kinds of emphatic words, neither party ſeems to have underſtood where the fault lay.

It muſt be confeſſed, however, that the practice of marking ſo many words in Italics, as emphatical, without diſtinguiſhing between emphaſis *expreſſed*, and emphaſis *underſtood*; and without telling us preciſely the degree of force to be given to the words unmarked, was a much greater ſource of error than denying emphaſis to ſuch words as had no more force than common ſubſtantives, adjectives, and verbs. The latter opinion would at leaſt leave the underſtanding to judge for itſelf, while the former would often miſlead it. Marking every ſignificant word as emphatical, tends greatly to give a turgid and bombaſtic pronunciation to common words at the ſame time that it leſſens our attention to ſuch as really deſerve extraordinary force. This cannot be better explained than by quoting a paſſage from one of the beſt books of this kind, and making a few obſervations on it. The paſſage I intend to conſider, is, the latter part of Pope's Prologue to Cato, as I find it in the Art of Speaking, p. 86.

Britons, attend! be *worth* like this *approv'd*,
And ſhow you have the *virtue* to be *mov'd*.
With *honeſt ſcorn* the firſt fam'd Cato view'd
Rome *learning* arts from *Greece*, whom ſhe *ſubdu'd*.
Our ſcene precariouſly ſubſiſts *too long*
On *French tranſlation* and *Italian ſong*.
Dare to have *ſenſe yourſelves*: *aſſert* the *ſtage*:
Be *juſtly warm'd* with your own *native rage*.

Such

Such plays alone ſhould pleaſe a *Britiſh* ear,
As *Cato's ſelf* had not *diſdain'd* to *hear*.

This paſſage is in general pretty accurately marked; but if we conceive the words in Roman letters to have exactly the ſame force as the unaccented ſyllables of the others, we ſhall ſoon ſee that many ſignificant words are thrown too much into the ſhade. I know it will be ſaid that theſe ſignificant words, though they have not the force of the marked words, are ſtill to have a ſufficient degree of force to expreſs their meaning. But this is the very error I am combating: this is the vague indefinite rule that echoes through all our books of this kind: this is the old aſylum of ignorance and idleneſs, the conſtant reſource of thoſe, who, for want of ideas, pay us with words. The truth is, we muſt neceſſarily give theſe words the ſame force as the other words, or only the force of unaccented ſyllables; between theſe two forces there is no medium. The line is drawn by nature between *accent* and *no accent*; and, unleſs we ſtudiouſly ſtrive to do it, we cannot help ſtriking the two forces in exact proportion to each other. If we pronounce the accented ſyllable ſtronger, the unaccented will be ſtronger likewiſe, and inverſely. Thoſe, therefore, who pronounce the accented ſyllable too feebly, will be too feeble in thoſe that are unaccented; but we need only make them enforce the former, and the latter will be infallibly rectified.

LESSON XXXV.

An Examination of the Propriety of marking the Words in the forgoing Paſſage.

THE word *this*, in the firſt line, is certainly entitled to as much force as *worth* and *approved*; and *ſhow*, in the next line, to as much as *virtue* and *moved*. *Honeſt ſcorn*, in the third line, is impaſſioned, and will admit of emphaſis above the accented words, as it may, very agreeably to the ſenſe, be ſuppoſed to have this antitheſis: *not merely with diſlike, but with ſcorn*. The word *firſt*, in the ſame line, may be ſaid to be emphatical in the ſame manner, as it points out Cato the *Cenſor*, in oppoſition to Cato of *Utica*, the hero of the prologue. In the fifth, the words *precariouſly ſubſiſts* muſt neceſſarily have more force than ſo many unaccented ſyllables, and ought therefore to have been in Italics, as well as the words *too long*. The ſixth line needs no comment; every ſignificant word is in oppoſition to another word, and is therefore emphatical. But in the next line, the word *yourſelves*, which is oppoſed to *others*, not expreſſed in the ſame ſentence, and therefore highly emphatical; this word, I ſay, is not diſtinguiſhed from the word *ſenſe*, or any other words that have common force, and is therefore confounded with them: whereas this word ought to have as much more force than the accented words, as they have more than the unaccented. The next line affords us an error of the ſame kind: the word *native* is emphatical, as it is oppoſed to *foreign*, not expreſſed, and therefore ought to have extraordinary force. The word *rage*, which is the elliptical word, as it may be called, common both to *foreign* and *native*, ought

ought no more to have the force of native, than if the antitheſis had been expreſſed at length, in this manner: "Be juſtly warm'd, not with foreign rage, but with your own native rage": nor can we poſſibly pronounce *rage* with the ſame force as *native* without depriving *native* of its emphaſis. Let it not be objected that *rage* is too ſignificant a word to be ſunk into an unaccented ſyllable of *native*, for if *native* be pronounced with its proper force, *rage*, though unaccented, will be more forcible than an unaccented ſyllable of a merely accented word. The laſt line affords an opportunity of ſtrengthening the former obſervations, by ſome which are very ſimiliar, and founded on the ſame reaſons. The word *ſelf*, in this line, is highly emphatical, as ſuch an emphaſis ſuggeſts this meaning: "Such plays alone ſhould pleaſe a Britiſh ear, not only as a perſon of good ſenſe, and nice mortals, would approve, but ſuch as even Cato himſelf would approve"; for this meaning is not only agreeable to the ſenſe of the author, but greatly enforces and illuſtrates it.

LESSON XXXVI.

A new Method of marking the different Forces of Words.

FROM the analyſis given in the laſt Leſſon of a paſſage from Pope, we plainly perceive how delicate a thing it is to mark the emphatic words properly, and how eaſily we may be miſled by the generality of books in uſe. Advocate, therefore, as I am for the occaſional uſe of marks, I am far from recommending them on all occaſions. Many things may be uſeful at certain times and places, which, if uſed at all times and places, would be incommodious

dious and embarraſſing. Dividing words of difficult pronunciation into ſyllables, may ſometimes be uſeful, even to thoſe who read well; but dividing every word into ſyllables, would be ſo far from aſſiſting ſuch a reader, that it would be the ſureſt way to embarraſs and perplex him. Italics, therefore, may be very uſefully employed in printing, to mark emphaſis, where it is not obvious, or where the ſenſe of a paſſage might be miſtaken for want of kowing it: but where the language is plain, and the meaning obvious, Italics are not only uſeleſs, but diſtreſſing to the reader. From the want of a clear idea of the nature of emphaſis, and of the difference between accented and unaccented force, thoſe who mark books for pronunciation think they have never done enough till they have put every ſingle ſignificant word into Italics. For as no diſtinction of force is ſettled between theſe words, and as every one is ſuppoſed to have a certain indefinite degree of force, the writer imagines he has done wonders in ſhowing how much force a few words are ſuſceptible of; and the reader, who is ſtruck with the ſight of ſo much force in ſo ſmall a compaſs, has not the leaſt doubt of the emphaſis of every one of theſe words, if he did but know how to pronounce them: thus, by endeavouring to give every word an emphatic force, he deprives thoſe words that are really emphatical of the force which belongs to them, and diſtorts and adulterates the meaning, by a quaint and unnatural pronunciation.

But had we once a clear and diſtinct idea of emphaſis, did we conſider how few words are ſo emphatical as to require a greater force than accented words, that every accented word has an equal degree of force, and that thoſe that are not accented, have

have exactly the force of unaccented ſyllables: with theſe principles in view, I ſay, we might conſtruct a notation, which, it is preſumed, would convey a clearer idea of the ſeveral forces of ſpeaking ſounds, than any that has hitherto been hit upon. Let us, for example, take the foregoing paſſage from Pope: let us conſider the leſs ſignificant words as unaccented ſyllables of the others, and aſſociate them together accordingly: and let us mark theſe words only, which have emphaſis ſtronger than accent, with a different character.

Britons, attend! beworth likethis approv'd,
Andſhow youhavethevirtue tobemov'd.
Withhoneſt *ſcorn* the*firſt*fam'dCatoview'd
Rome learningarts fromGreece, whomſheſubdu'd.
*Our*ſcene precariouſly ſubſiſts too long
OnFrench tranſlation andItalian ſong.
Dare tohaveſenſeyour*ſelves*; aſſert theſtage;
Bejuſtly warm'd withyourown *native*rage.
Suchplays alone ſhouldpleaſe a*Britiſh*ear,
AsCato's *ſelf* hadnot diſdain'd tohear.

But if writing words in this manner ſhould be found troubleſome, or appear too much to diſguiſe them, we need only but a hyphen between the accented and unaccented words, and the ſame effect will be produced; that is, the whole aſſemblage will ſeem but one word; by which means we ſhall have an exact idea of the relative force of each. Thus, the foregoing paſſage may be marked in the manner following:

Britons, attend! be-worth like-this approv'd,
And-ſhow you-have-the-virtue to-be-mov'd.
With-honeſt *ſcorn* the-firſt-fam'd-Cato-view'd
Rome learning-arts from-Greece, whom-ſhe-ſubdu'd.

Our-ſcene precariouſly ſubſiſts too long
On-French tranſlation, and-Italian ſong.
Dare to-have-ſenſe-your*ſelves* ; aſſert the-ſtage ;
Be-juſtly warm'd with-your-own *native*-rage.
Such-plays alone ſhould-pleaſe a-*Britiſh*-ear,
As-Cato's *ſelf* had-not diſdain'd to-hear.

Let it not be imagined that this mode of printing is propoſed as a model in all caſes for teaching to read : no ; ſuch unuſual combinations might, inſtead of improving ſome pupils, perplex and retard them ; but there are others, to whom this aſſociation may be highly uſeful in giving them a clear and diſtinct idea of the three kinds of force, of which all compoſition is ſuſceptible ; and this, it is preſumed, is better performed by this than by any method hitherto made known to us.

LESSON XXXVII.

Another Method of marking the different Forces of Words.

FROM the method of marking the words we have juſt propoſed, it is impoſſible not to have taken notice of a circumſtance which ariſes from it, and which, if properly attended to, will ſet the utility of this method in a ſtill ſtronger light ; and that is, the claſſification that neceſſarily follows the uniting of unaccented words to thoſe that are accented, as if they were ſyllables of them : this claſſification naturally divides a ſentence into juſt ſo many portions as there are accents. Thus in the ſentence before quoted,

Proſperity | gains friends, | and adverſity | tries them,

there

there are four portions, and theſe portions to an ear unacquainted with the langugage would ſeem to be exactly ſo many words. Here then is a new principle of dividing ſentences independent on the pauſes, and which cannot fail to convey to us a clear idea of pronunciation. It has been before obſerved, that the emphaſis which requires more force than the accented words but ſeldom occurs, and that when it does occur, the ſenſe of the paſſage depends much more on the inflexion we give to the emphatic word, than on the force we pronounce it with. To theſe obſervations it may be added, that, when there is no uncommon emphaſis in a ſentence, we may often pronounce it with more or fewer accents, without materially affecting the ſenſe. Thus in the following ſentence, *Pitch upon that courſe of life which is the moſt excellent, and cuſtom will make it the moſt delightful*—Spect. No. 447. the two words *excellent* and *delightful* are contraſted with each other, and therefore may be ſaid to be emphatical, but the emphaſis on theſe words, it is evident, requires no more force than ſeveral others in the ſentence. Now this ſentence, without any injury to the ſenſe of it, may be pronounced in four portions, the four words *that*, *excellent*, *cuſtom*, and *delightful*, having accented force, and the reſt unaccented; as if written in the following manner:

Pitchuponthàtcourſeoflife | whichisthemoſtéxcellent | andcúſtom | willmakeitthemoſtdelìghtful.

Or it may be pronounced in ten portions, with no other alteration in the ſenſe than to render it upon the whole ſententious and emphatical, thus,

Pitch

Pítch | uponthát | cóurſe | of lìfe | whichisthemòſt | éxcellent, | andcúſtom | willmákeit | themóſt | delìghtful.

Where we ſee the ſole difference between the former and latter pronunciation of this paſſage lies in giving accented force to four words in the one, and to ten in the other.

It muſt not be imagined that theſe diviſions always indicate pauſes; no: this diſtinction into portions is the ſeparation of a ſentence into its accentual impulſes; and theſe impulſes, though no pauſe intervenes, are as much diſtinguiſhed by the ear as the portions ſeparated by a pauſe. Thus the ear perceives as great a difference between the firſt manner of pronouncing the words *moſt*, where they ſound like unaccented ſyllables of the words *excellent* and *delightful*, and the laſt, where they have an independent accent, as it would do, to have a pauſe inſerted or omitted in any other part of the ſentence.

This claſſification of words ſeems pregnant with inſtruction: by applying it to ſentences of difficult pronunciation, we give the pupil a diſtinct idea of the different forces of words, and by theſe means convey him to that idea of them which we think the beſt. Let us ſuppoſe we wanted to inſtruct a pupil in the true emphati force of a paſſage in Pope's Eſſay on Man, where the poet is enquiring after happineſs.

Plánt | of celèſtial | ſéed, | if dròpp'd | belów,
Sáy | in what mòrtal | ſóil | thou déign'ſt | to gròw?
Fair òp'ning | to ſome cóurts propitious ſhrine,
Or deèp | with díamonds | in the fláming | mìne?
Twín'd | with the wrèaths | Parnáſſian laurels yield,
Or réap'd | in ìron | hárveſts | of the fièld; ——
Fix'd to nò ſpot | is hàppineſs | ſincére,
'Tis nówhere to be found, | or èverywhere.

If

If we wiſhed to explain our ſenſe of the manner in which this paſſage ought to be read, could we poſſibly take a better method than this of dividing it into ſuch portions as are each of them pronounced like ſingle words? In this mode of marking the lines, each word has its degree of force ſettled by the eaſieſt method in the world, that of accented or unaccented ſyllables; and if to theſe accents are added the ſlide, or inflexion, with which every accent is neceſſarily pronounced, we have a notation of ſpeaking ſounds, that gives us as infallibly the leading notes of ſpeech, as the notes of muſic conveys to us the tune of a ſong; the graces and beauties of ſinging and ſpeaking muſt be conveyed by the living voice to the ear, but this does not preclude in either the utility of marks to the eye.

But though I would by no means recommend this aſſociation of words as a common leſſon for youth, I am well perſuaded that, on ſome occaſions, it may be very uſeful to explain the pronunciation of ſome difficult paſſages by it. A youth will have a much clearer idea of the force he is to give to the ſubordinate words of a ſentence, by conſidering them as ſyllables of the other words, than by any other explanation we can make uſe of; and in order to impreſs this idea, it may not be improper to write or mark phraſes, with the words thus aſſociated.

LESSON XXXVIII.

Utility of underſtanding the different Slides, and different Forces of Words.

IN the ſame manner I would recommend the uſe of accents, to mark the different ſlides of the voice.

Where

Where the language is ſmooth, and the meaning clear, any kind of marks would do more hurt than good; but where the language is uncouth, and the meaning obſcure, nothing can be more certain than the uſefulneſs of ſome marks to direct the voice in the pronunciation. Let us illuſtrate this by ſome paſſages from Dr. Young. Speaking of the folly of thoſe who delay an amendment of their lives, he ſays,

> How excellent that life they ne'er will lead?
> Time lodg'd in their own hands is folly's vails;
> That lodg'd in fàte's, to wiſdom they conſign:
> The things they can't but purpoſe they poſtpone.

This paſſage will loſe much of its clearneſs, and all its beauty, if the word *fate's*, in the third line, is not pronounced with the falling inflexion: this inflexion will ſtrongly mark the folly of conſigning to wiſdom, or uſing wiſely, what is not in their own hands, but in the hands of fate.

The two following lines in this paſſage afford another opportunity of ſhewing how important to the ſenſe is a particular inflexion on a particular word.

> 'Tis not in fòlly not to ſcorn a fool;
> And ſcarce in human wiſdom to do more.

If we do not give *folly* the emphaſis with the falling inflexion, the thought will be ſcarcely intelligible. The ſame may be obſerved of the word *themſelves* in the ſecond line of the following paſſage:

> All men think all men mortal but themſelves;
> Themſèlves, when ſome alarming ſhock of fate
> Strikes through their wounded hearts the ſudden dread.

The following paſſage will afford an inſtance of the neceſſity of adopting the other inflexion on a particular

cular word, in order to elucidate and fix the meaning. The poet, ſpeaking of the original grandeur of the paſſions, ſays,

What though our paſſions are run mad, and ſtoop
With low terreſtrial appetite, to graze
On traſh, on toys, dethron'd from high deſire;
Yet ſtill through their diſgrace, no feeble ray
Of greatneſs ſhines, and tells us whence they fell.

If we do not give the word *feeble* the emphaſis with the riſing inflexion, we ſhall be led to ſuppoſe that not even a feeble ray of greatneſs ſhines: a ſenſe directly contrary to the ſcope of the author.

Milton, who from his fondneſs for the ancients, frequently departs widely from the idiom of his own language, affords us frequent inſtances of the neceſſity of attending nicely to the inflexion of voice with which we read, in order to preſerve his meaning. Thus, where he is deſcribing the fallen angels as ſenſible of the miſery of their ſtate, while they are gathering round their leader, he ſays,

Nor did they nót perceive the evil plight
In which they were, or the fierce pains nót feel.

The words *not* in this paſſage muſt neceſſarily have the emphaſis with the riſing inflexion, as this ſpecific emphaſis is the only way of rendering the ſenſe of the paſſage intelligible.

As a farther proof of the neceſſity of diſtinguiſhing emphaſis into two kinds, and of having a diſtinct and different mark for each, we need only attend to the pronunciation of the following paſſage from the ſame author, where he deſcribes Satan's ſurprize at the ſight and approach of the figure of Death.

Satan was now at hand, and from his ſeat
The monſter moving, onward came as faſt

With

With horrid ſtrides ; hell trembled as he ſtrode.
Th' undaunted fiend what this might be admir'd ;
Admir'd, not fear'd : God and his ſon except,
Created thing nought valu'd he nor ſhunn'd ;
And with diſdainful look, thus firſt began.

Par. Loſt, b. ii. *v.* 674.

There are few readers, who, in pronouncing this paſſage, would not give *admir'd*, in the fifth line, the riſing ſlide, and *fear'd* the falling ; but nothing can be more evident than that this does not bring out the ſenſe of the paſſage with half the force of a contrary poſition of the ſlides. The falling ſlide on *admir'd*, and the riſing on *fear'd*, is agreeable to the general rule the ear always follows, in pronouncing poſitive and negative members, when it is unembarraſſed by the intricacies of poetic language. Thus we ſee it is of little conſequence to tell us a word is emphatical, unleſs the kind of emphaſis is ſpecified, and when this is done we find the ſenſe of a paſſage is determined.

I ſhall conclude theſe obſervations, on the utility of marks, by ſhewing the very different ſenſe of a ſentence according to the different force and inflexion which is given to its ſeveral parts. When we take our leave of a perſon, we ſometimes make uſe of the following ſentence :

I *wiſh* you *all* the *happineſs this world* can *afford.*

If we lay an equal ſtreſs upon the words *wiſh*, *all*, *happineſs*, *this*, *world*, and *afford*, and pronounce the reſt like unaccented ſyllables of theſe, we ſhall find a ſenſe, implying that this world *can* afford great happineſs ; but if we lay an emphaſis with the falling inflexion on *all*, and one with the riſing on *happineſs*, and pronounce the reſt of the words like unaccented

accented ſyllables of theſe, as if they were written in the following manner:

Iwiſhyou*àll*thehappineſs | *thís*worldcanafford:

Or thus,

I-wiſh-you-*àll*-the-happineſs | *thís*-world-can-afford *.

In this caſe, I ſay, we ſhall find a very different ſenſe produced; for it will ſtrongly intimate that this world has very little happineſs to afford.

If theſe obſervations are juſt, we may perceive what great advantages we might reaſonably expect from ſuch a knowledge of the voice as would enable us to comprehend and practiſe the diſtinction of force, and the twofold diſtinction of inflexions here laid down. We ſhould then have a language in which we might converſe intelligibly on different modes of pronunciation: we could tell the reader plainly and ſimply, that ſuch words require one ſpecies of force and inflexion, and ſuch words another, without having recourſe to ſuch vague and indeterminate directions as ſaying, that "he muſt pronounce ſome words with emphaſis, but not ſo as to deprive others of a certain degree of it." Whoever is curious to ſee the obſcurity, which a want of theſe diſtinctions occaſions, may conſult ſome of our beſt writers on this ſubject, where they diſpute with each other about the pronunciation of certain paſſages. Here he may ſee how men may wrangle without end, and each ſeem to have the victory, when they neither underſtand each other, nor even themſelves, for want of preciſe and definite terms.

* In the firſt method of pronouncing this ſentence, page 118, it ſeems to the ear to contain as many words as there are accents, viz. ſix. In the laſt, the ſentence ſeems to conſiſt only of two very long words, becauſe there are in reality no more than two accents in it.

LESSON XXXIX.

RULES FOR READING VERSE.

On the Slides or Inflexions of Verſe.

THE firſt general rule for reading verſe, is, that we ought to give it that meaſured harmonious flow of ſound, which diſtinguiſhes it from proſe, without falling into that bombaſtic, chanting pronunciation, which makes it ridiculous. This medium, like all others where excellence reſides, is not very eaſy to hit; and here, as in ſimilar caſes, the worſt extreme muſt be avoided. For this purpoſe, it will not be improper, before we read verſe with its poetical graces, to pronounce it exactly as if it were proſe: this will be depriving verſe of its beauty, but will tend to preſerve it from deformity: the tones of voice will be frequently different, but the inflexions will be nearly the ſame.

But though an elegant and harmonious pronunciation of verſe, will ſometimes oblige us to adopt different inflexions from thoſe we uſe in proſe, it may ſtill be laid down as a good general rule, that verſe requires the ſame inflexions as proſe, though leſs ſtrongly marked, and more approaching to monotones. If, therefore, we are at a loſs for the true inflexion of voice on any word in poetry, let us reduce it to earneſt converſation, and pronounce it in the moſt familiar and proſaic manner, and we ſhall, for the moſt part, fall into thoſe very inflexions we ought to adopt in repeating verſe.

This obſervation naturally leads us to a rule, which may be juſtly looked upon as the fundamental principle of all poetic pronunciation; which is, that wherever a ſentence, or member of a ſentence, would

would neceſſarily require the falling inflexion in proſe, it ought always to have the ſame inflexion in poetry; for though, if we were to read verſe proſaically, we ſhould often place the falling inflexion where the ſtyle of verſe would require the riſing, yet in thoſe parts, where a portion of perfect ſenſe, or the concluſion of a ſentence, neceſſarily requires the falling inflexion, the ſame inflexion muſt be adopted both in verſe and proſe. Thus in Milton's deſcription of the deluge, in Paradiſe Loſt:

Meanwhile the ſouth wind roſe, and with black wings
Wide hov'ring, all the clouds together drove
From under heav'n: the hills, to their ſupply,
Vapour, and exhalation duſk and moiſt
Sent up amain: and now the thick'n'd ſky,
Like a dark cieling ſtood; down ruſh'd the rain
Impetuous, and continu'd till the earth
No more was ſeen; the floating veſſel ſwam
Uplifted, and ſecure with beaked prow
Rode tilting o'er the waves.

Paradiſe Loſt, *b.* xi. *v.* 738.

In this paſſage, every member forming perfect ſenſe, if read as ſo many lines of proſe would end with the falling ſlide, and this is the ſlide they ought to end with in verſe. The member, indeed, which ends with *impetuous*, ought to have the riſing ſlide; becauſe, though it forms perfect ſenſe, it is followed by a member which does not form ſenſe by itſelf, and for this reaſon would neceſſarily adopt the riſing ſlide if it were proſe.

In the ſame manner, though we frequently ſuſpend the voice by the riſing inflexion in verſe, where if the compoſition were proſe, we ſhould adopt the falling; yet, wherever in proſe, the member or ſentence would neceſſarily require the riſing

inflexion, this inflexion must necessarily be adopted in verse. An instance of all these cases may be found in the following example from Pope:

He, who through vast immensity can pierce,
See worlds on worlds compose one universe;
Observe how system into system runs,
What other planets circle other suns;
What vary'd being peoples ev'ry star;
May tell why heav'n has made us as we are.
But of this frame, the bearings, and the ties,
The strong connexions, nice dependencies,
Gradations just, has thy pervading soul
Look'd through? or can a part contain the whole?
Is the great chain, that draws all to agree,
And drawn supports, upheld by God, or thee?

Pope's Essay on Man.

If this passage were prose, every line but the fifth might end with the falling inflexion; but the fifth being that where the two principal constructive parts unite, and the sense begins to form, here, both in prose and verse, must be the principal pause, and the rising inflexion. The two questions with which the ninth and tenth line end, ought to have the rising inflexion also, as this is the inflexion they would necessarily have in prose; though from injudiciously printing the last couplet, so as to form a fresh paragraph, the word *whole* is generally pronounced with the falling inflexion, in order to avoid the bad effect of a question with the rising inflexion at the end of a paragraph; which would be effectually prevented by uniting the last couplet to the rest, so as to form one whole portion, and which was undoubtedly the intention of the poet.

Having premised these observations, I shall endeavour to throw together a few rules for the reading

ing of verſe, which, by deſcending to particulars, it is hoped will be more uſeful, than thoſe very general ones, which are commonly to be met with on this ſubject, and which, though very ingenious, ſeem calculated rather for the making of verſes than the reading of them.

LESSON XL.

Of the Accent and Emphaſis of Verſe.

RULE I. In verſe, every ſyllable muſt have the ſame accent, and every word the ſame emphaſis as in proſe; for, though the rhythmical arrangement of the accent and emphaſis is the very definition of poetry, yet, if this arrangement tends to give an emphaſis to words which would have none in proſe, or an accent to ſuch ſyllables as have properly no accent, the rhythmus, or muſic of the verſe, muſt be entirely neglected. Thus the article *the* ought never to have a ſtreſs, though placed in that part of the verſe where the ear expects an accent.

EXAMPLE.

Of all the cauſes which conſpire to blind
Man's erring judgement, and miſguide the mind,
What the weak head with ſtrongeſt bias rules,
Is pride, the never failing vice of fools. *Pope.*

An injudicious reader of verſe would be very apt to lay a ſtreſs upon the article *the* in the third line, but a good reader would neglect the ſtreſs on this, and transfer it to the words *what* and *weak*. Thus alſo, in the following example, no ſtreſs muſt be laid on the word *of*, becauſe we ſhould not give it any in proſaic pronunciation.

Aſk of thy mother earth, why oaks are made
Taller and ſtronger than the weeds they ſhade. *Pope.*

For the ſame reaſon the word *as*, either in the firſt or ſecond line of the following couplet ought to have no ſtreſs.

Eye nature's walks, ſhoot folly as it flies,
And catch the manners living as they riſe. *Pope.*

The laſt ſyllable of the word *excellent*, in the following couplet, being the place of the ſtreſs, is very apt to draw the reader to a wrong pronunciation of the word, in compliance with the rhythmus of the verſe.

Their praiſe is ſtill, the ſtyle is excellent:
The ſenſe they humbly take upon content. *Pope.*

But a ſtreſs upon the laſt ſyllable of this word muſt be avoided as the moſt childiſh and ridiculous pronunciation in the world. The ſame may be obſerved of the word *eloquence*, and the particle *the* in the following couplet:

Falſe eloquence, like the priſmatic glaſs,
Its gaudy colours ſpreads on ev'ry place. *Pope.*

If, in compliance with the rhythmus, or tune of the verſe, we lay a ſtreſs on the laſt ſyllable of *eloquence*, and on the particle *the* in the firſt of theſe verſes, to a good judge of reading ſcarcely any thing can be conceived more diſguſting.

LESSON XLI.

RULE II. Almoſt every verſe admits of a pauſe in or near the middle of the line, which is called the cæſura; this muſt be carefully obſerved in reading verſe,

verſe, or much of the diſtinctneſs, and almoſt all the harmony will be loſt.

EXAMPLE.

Nature to all things fix'd the limits ſit,
And wiſely curb'd proud man's pretending wit;
As on the land while here the ocean gains,
In other parts it leaves the wide ſandy plains;
Thus in the ſoul, while memory prevails,
The ſolid pow'r of underſtanding fails;
Where beams of warm imagination play,
The memory's ſoft figures melt away. *Pope.*

Theſe lines have ſeldom any points inſerted in the middle, even by the moſt ſcrupulous punctuiſts; and yet nothing can be more palpable to the ear than that a pauſe in the firſt at *things*, in the ſecond at *curb'd*, in the third at *land*, in the fourth at *parts*, in the fifth at *ſoul*, is abſolutely neceſſary to the harmony of thoſe lines; and that the ſixth, by admitting no pauſe but at *underſtanding*, and the ſeventh, none but at *imagination*, border very nearly upon proſe. The reaſon why theſe lines will not admit of a pauſe any where but at theſe words, will be evident to thoſe who have peruſed the former part of this work on the diviſion of a ſentence; and if the reader would ſee one of the moſt curious pieces of analyſis on this ſubject in any language, let him peruſe the chapter on Verſification, in Lord Kaims's Elements of Criticiſm; where he will ſee the ſubject of pauſing, as it relates to verſe, diſcuſſed in the deepeſt, cleareſt, and moſt ſatisfactory manner. It will be only neceſſary to obſerve in this place, that though the moſt harmonious place for the capital pauſe is after the fourth ſyllable, it may, for the ſake of expreſſing the ſenſe ſtrongly and

ſuitably, and even ſometimes for the ſake of variety, be placed at ſeveral other intervals.

EXAMPLES.

'Tis hard to ſay—if greater want of ſkill.

So when an angel—by divine command,
With riſing tempeſts—ſhakes a guilty land.

Then from his cloſing eyes—thy form ſhall part,
And the laſt pang—ſhall tear thee from his heart.

Inſpir'd repuls'd battalions—to engage,
And taught the doubtful battle—where to rage.

Know then thyſelf—preſume not God to ſcan;
The proper ſtudy of mankind—is man.

LESSON XLII.

RULE III. In order to form a cadence in a period in rhyming verſe, we muſt adopt the falling inflexion with conſiderable force in the cæſura of the laſt line but one.

EXAMPLE.

One ſcience only will one genius fit,
So vaſt is art, ſo narrow human wit;
Not only bounded to peculiar arts,
But oft in thoſe confin'd to ſingle parts;
Like kings, we loſe the conqueſts gain'd before
By vain ambition ſtill to make them more;
Each might his ſev'ral province—well command,
Would all but ſtoop to what they underſtand. *Pope.*

In repeating theſe lines, we ſhall find it neceſſary to form the cadence, by giving the falling inflexion with a little more force than common to the word *province.*

province. The ſame may be obſerved of the word *proſpect* in the laſt line of the following paſſage:

So pleas'd at firſt the tow'ring Alps we try,
Mount o'er the vales, and ſeem to tread the ſky;
Th' eternal ſnows appear already paſt,
And the firſt clouds and mountains ſeem the laſt:
But thoſe attain'd, we tremble to ſurvey
The growing labours of the lengthen'd way;
Th' increaſing pròſpect—tires our wand'ring eyes,
Hills peep o'er hills, and Alps on Alps ariſe.

RULE IV. A ſimile in poetry ought always to be read in a lower tone of voice, than that part of the paſſage which precedes it.

EXAMPLE.

'Twas then great Marlb'rough's mighty ſoul was prov'd,
That in the ſhock of charging hoſts unmov'd,
Amidſt confuſion, horror, and deſpair,
Examin'd all the dreadful ſcenes of war;
In peaceful thought the field of death ſurvey'd,
To fainting ſquadrons ſent the timely aid;
Inſpir'd repuls'd battalions to engage,
And taught the doubtful battle where to rage.
So when an angel, by divine command,
With riſing tempeſts ſhakes a guilty land,
(Such as of late o'er pale Britannia paſt)
Calm and ſerene he drives the furious blaſt;
And pleas'd th' Almighty's orders to perform,
Rides on the whirlwind, and directs the ſtorm.

Addiſon.

This rule is one of the greateſt embelliſhments of poetic pronunciation, and is to be obſerved no leſs in blank verſe than in rhyme. Milton's beautiful deſcription of the ſports of the fallen angels, affords us a good opportunity of exemplifying it.

Part curb their fiery ſteeds, or ſhun the goal
With rapid wheels, or fronted brigades form.
As when, to warn proud cities, war appears
Wag'd in the troubl'd ſky, and armies ruſh
To battle in the clouds, before each van
Prick forth the aëry knights, and couch their ſpears,
Till thickeſt legions cloſe; with feats of arms
From either end of heav'n the welkin burns.
Others with vaſt Typhæan rage more fell
Rend up both rocks and hills, and ride the air
In whirlwind; hell ſcarce holds the wild uproar.
As when Alcides, from Œchalia crown'd
With conqueſt, felt th' invenom'd robe, and tore
Through pain up by the roots Theſſalian pines,
And Lichas from the top of Œta threw
Into th' Euboic ſea. *Par. Loſt. b.* ii. *v.* 531.

In reading this paſſage the voice muſt drop into a monotone at the commencement of each ſimile: as it proceeds, the voice gradually ſlides out of the monotone, to avoid too great a ſameneſs; but the monotone itſelf, being ſo eſſentially different from the preceding ſtyle of pronunciation, becomes one of the greateſt ſources of variety.

LESSON XLIII.

RULE V. Where there is no pauſe in the ſenſe at the end of a verſe, the laſt word muſt have exactly the ſame inflexion it would have in proſe.

Over their heads a cryſtal firmament,
Whereon a ſaphire throne, inlaid with pure
Amber, and colours of the flow'ry arch. *Milton.*

In this example, the word *pure* muſt have the falling inflexion, whether we make any pauſe at it or not, as this is the inflexion the word would have if the ſentence

ſentence were pronounced proſaically. For the ſame reaſon the words *retir'd* and *went*, in the following example, muſt be pronounced with the riſing inflexion.

At his command th' uprooted hills retir'd
Each to his place; they heard his voice, and went
Obſequious; heav'n his wonted face renew'd,
And with freſh flow'rets hills and valleys ſmil'd.
Milton.

RULE VI. Sublime, grand, and magnificent deſcription in poetry requires a lower tone of voice, and a ſameneſs nearly approaching to a monotone.

This rule will ſurpriſe many, who have always been taught to look upon a monotone, or ſameneſs of voice, as a deformity in reading. A deformity. it certainly is, when it ariſes either from a want of power to alter the voice, or a want of judgement to introduce it properly; but I preſume it may be with confidence affirmed, that when it is introduced with propriety, it is one of the greateſt embelliſhments of poetic pronunciation.

EXAMPLE.

And if each ſyſtem in gradation roll,
Alike eſſential to th' amazing whole,
The leaſt confuſion but in one, not all
That ſyſtem only, but the whole muſt fall.
Let earth unbalanc'd from her orbit fly,
Planets and ſuns run lawleſs through the ſky;
Let ruling angels from their ſpheres be hurl'd,
Being on being wreck'd, and world on world,
Heav'n's whole foundations to their centre nod,
And Nature tremble to the throne of God:
All this dread order break!—for whom? for thee?
Vile worm!—oh madneſs! pride! impiety! *Pope.*

The ſeries of grand images which commences at the fifth line, fills the mind with ſurpriſe approach-

ing to aſtoniſhment. As this paſſion has a tendency to fix the body, and deprive it of motion, ſo it is beſt expreſſed in ſpeaking by a deep and almoſt uniform tone of voice: the tone indeed may have a ſmall ſlide upwards at *ſky*, *world*, and *God*, but the words *fly*, *hurl'd*, and *nod*, require exactly the ſame monotonous ſound with which the reſt of the line muſt be pronounced.

LESSON XLIV.

WHAT has been juſt obſerved in the laſt Leſſon, leads us to another rule in reading verſe, which, though ſubject to exceptions, is ſufficiently general to be of conſiderable uſe.

RULE VII. When the firſt line of a couplet does not form perfect ſenſe, it is neceſſary to ſuſpend the voice at the end of the line with the riſing ſlide.

EXAMPLE.

Far as creation's ample range extends,
The ſcale of ſenſual, mental pow'rs aſcends. *Pope.*

This rule holds good even where the firſt line forms perfect ſenſe by itſelf, and is followed by another forming perfect ſenſe likewiſe, provided the firſt line does not end with an emphatic word which requires the falling ſlide.

EXAMPLE.

Self-love, the ſpring of motion, acts the ſoul;
Reaſon's comparing balance rules the whole.
All Nature is but art unknown thee,
All chance, direction which thou canſt not ſee:

All

All diſcord, harmony not underſtood,
All partial evil, univerſal good:
And ſpite of pride, in erring reaſon's ſpite,
One truth is clear, *Whatever is, is right.* *Pope.*

In all theſe couplets, except the laſt, the firſt line forms perfect ſenſe by itſelf, but the variety and harmony of the verſe requires they ſhould be all equally read with the riſing ſlide on the laſt word. But if the firſt line ends with an emphatical word requiring the falling ſlide, this ſlide muſt be given to it, but in a higher tone of voice than the ſame ſlide in the laſt line of the couplet.

EXAMPLE.

Vice is a monſter of ſo frightful mein,
As to be hated needs but to be ſeen;
Yet ſeen too oft, familiar with her face,
We firſt endure, then pity, then embrace.
But where the extreme of vice was ne'er agreed;
Aſk where's the North, at York 'tis on the Tweed;
No creature owns it in the firſt degree,
But thinks his neighbour farther gone than he.
E'en thoſe who dwell beneath its very zone,
Or never feel the rage, or never own:
What happier natives ſhrink at with affright,
The hard inhabitant contends is right. *Pope.*

In the firſt line of the laſt couplet but one, the word *zone* is emphatical, and requires the falling ſlide; but this ſlide muſt not be in ſo low a tone as it is in the laſt word of the next line.

But when the firſt line of a couplet does not form ſenſe, and the ſecond line, either from its not forming ſenſe, or from its being a queſtion, requires the riſing ſlide: in this caſe, the firſt line muſt end

with ſuch a pauſe as the ſenſe requires, but without any alteration in the tone of the voice.

EXAMPLE.

When the proud ſteed ſhall know why man reſtrains
His fiery courſe, or drives them o'er the plains;
When the dull ox, why now he breaks the clod,
Is now a victim, and now Egypt's god:
Then ſhall man's pride and dullneſs comprehend
His actions', paſſions', being's, uſe and end:
Why doing, ſuffering, check'd, impell'd, and why
This hour a ſlave, the next a deity.

In this paſſage the words *reſtrain* and *clod* ought to have no inflexion, and *plains* and *God* the riſing.

In the ſame manner, if a queſtion requires the ſecond line of the couplet to adopt the riſing ſlide, the firſt ought to have a pauſe at the end, but the voice, without any alteration, ought to carry on the ſame tone to the ſecond line, and to continue this tone almoſt to the end.

EXAMPLE.

Shall burning Ætna, if a ſage requires,
Forget to thunder, and recall her fires?
On air or ſea new motions be impreſt,
O blameleſs Bethel, to relieve thy breaſt?
When the looſe mountain trembles from on high
Shall gravitation ceaſe, while you go by?
Or ſome old temple nodding to its fall,
For Chartres' head reſerve the hanging wall?

In this paſſage the three firſt couplets are queſtions requiring the riſing ſlide at the end, and muſt therefore have the firſt lines end with a ſameneſs of voice, which ſameneſs muſt begin each ſucceeding line,

line, and continue till it approaches the end, which adopts the riſing inflexion. The laſt couplet is of exactly the ſame form as the reſt; but as it ends a paragraph, it muſt, both for the ſake of variety and harmony, have its firſt line end with the riſing, and its laſt with the falling ſlide.

The ſame principles of harmony and variety induce us to read a triplet with a ſameneſs of voice, or a monotone, on the end of the firſt line, the riſing ſlide on the end of the ſecond, and the falling on the laſt.

Waller was ſmooth, but Dryden taught to join
The varying verſe, the full reſounding line,
The long majeſtic march, and energy divine.

This rule, however, from the various ſenſe of the triplet, is liable to many exceptions. But with very few exceptions, it may be laid down as a rule that a quatrain, or ſtanza of four lines of alternate verſe may be read with the monotone ending the firſt line, the riſing ſlide ending the ſecond and third, and the falling the laſt.

EXAMPLE.

Full many a gem of pureſt ray ſerene,
The dark unfathom'd caves of ocean bear;
Full many a flow'r is born to bluſh unſeen,
And waſte its ſweetneſs on the deſert air.

Some village Hampden, that with dauntleſs breaſt
The little tyrant of his fields withſtood;
Some mute inglorious Milton here may reſt;
Some Cromwell guiltleſs of his country's blood.

Gray's Elegy.

Theſe

These rules for reading verse will be farther illustrated in the Praxis, at the end of this work, where the reader may see large portions, containing each variety classed under its peculiar head, serving as lessons for those who are not sufficiently advanced to comprehend the rules.

AN EXPLANATION OF THE FIGURES OF RHETORIC,

WITH DIRECTIONS for the proper Manner of pronouncing them

LESSON XLV.

HITHERTO ſentences have been conſidered only with regard to their external form, and their plain and obvious meaning. We have ſeen them in all their variety of ſimple and compound; have obſerved them in every diverſity of ſtructure, and have examined at large, and with ſome degree of attention, the connexion that ſubſiſts between their ſeveral parts, ſo as to determine the preciſe meaning and import of the whole. Thus far, however, ſentences may be conſidered as pertaining to grammar only.* There is another view in which

* Les Grammariens & les rheteurs ayant fait des obſervations ſur le différentes manières de parler, il ont faites des claſſes particulier de ces differentes manières afin de mettre plus d'ordre & d'arangement dans leurs réflexions. Les manières de parler dans leſquelles ils n'ont remarqué d'autre propriéte que celle de faire connoitre ce qu'on penſe, ſont apellées ſimplement *phraſes expreſſions*, *périodes*; mais celles qui expriment non ſeulement des penſées, mais encore des penſées énoncées d'une manière particulière qui lui donne un caractère propre, celles-là dis-je ſont appellées *figures*, parce qu'elles paroiſſent, pour ainſi dire, ſous une forme particulière, & avec ce caractère propre, qui les diſtingue les unes des autres & de tout ce qui n'eſt que phraſe ou expreſſion. *Du Marſais des Tropes*, p. 9.

we may contemplate them, which may be called rhetorical; and that is, not only when the ſentence has a ſimple and definite meaning, but when this meaning is caſt into a peculiar form, and therefore called a figure: and it is to this latter meaning, that is to the figurative ſenſe of words, that language owes its peculiar force and beauty.

Theſe figures may be divided into two kinds; namely, into ſuch as are common to every ſpecies of compoſition, and into ſuch as belong more particularly to oratory. The former of theſe, ſuch as Metaphors, Allegories, &c. have no reference to delivery, and may be conſidered as perfect, whether they are ſpoken or not; the latter, ſuch as Irony, Apoſiopeſis, Climax, &c. ſuppoſe a pronunciation ſuitable to each, and without which they have not half their beauty: the firſt of theſe figures we may, for the ſake of diſtinction, call rhetorical, and the laſt, oratorical. But, as many of the figures of each of theſe kinds are nearly allied to both, it may not be improper to give a ſummary account of both, that each of them may be better underſtood.

I ſhall not enter into a minute diſcuſſion of the difference between a trope and a figure, but ſhall content myſelf with following the accurate and philoſophical Du Marſais on this ſubject, who conſiders the former as a ſpecies of the latter, and defines a figure to be, *a manner of ſpeaking diſtinguiſhed by a particular modification, which reduces it to a certain claſs; and which renders it more lively, more noble, and more agreeable, than a manner of ſpeaking which expreſſes the ſame thought without this particular modification of it.*

This he illuſtrates by a paſſage from Bruyere, where he ſays, "There are certain ſubjects, in

"which

"which mediocrity is intolerable; poetry, muſic, "painting, and public ſpeaking." Here, ſays Du Marſais, there is no figure, that is to ſay, the whole phraſe merely expreſſes the thought of Bruyere, without any turn which particularly characteriſes it; but when he adds, "What puniſhment is it to hear "a frigid compoſition pompouſly delivered, or poor "verſes pronounced with emphaſis!" This, ſays our author, is the ſame thought, but there is added to it the expreſſion of ſurpriſe and admiration; and this expreſſion makes it a figure. Or in other words a trope or figure, is, where a word or ſentence is to be underſtood in a ſenſe different from its moſt common and ordinary uſage; and it is this peculiar ſenſe or form of the thought which conſtitutes the figure of the expreſſion. This cannot be better illuſtrated than by the uſe of the word *taſte*. When we ſay a perſon has *a fine taſte for wines*, the word is uſed in its moſt common and ordinary ſenſe; but when we ſay he has *a fine taſte for painting, poetry, or muſic*, we uſe the word figuratively: in the latter uſe of the word, therefore, there is a figure, and in the former none.

Having thus given a general idea of the nature of rhetorical figures, I ſhall proceed to give a particular account of them; and firſt of the Metaphor.

LESSON XLVI.

Métaphor.

A METAPHOR is an expreſſion, where a word or phraſe departs from its more common and ordinary ſenſe to another, which it reſembles in ſome reſpects, and differs from in others: or, in fewer words,

words, it may be defined to be a ſimile, or compariſon, without the ſign of compariſon. Thus when we ſay, *Demoſthenes was the bulwark of Athens;* the word *bulwark* is a metaphor, becauſe, as a bulwark guards a place from its enemies, ſo Demoſthenes, by his eloquence, guarded the Athenian ſtate. But if we ſay *Demoſthenes was as a bulwark to Athens*, then it becomes a ſimile or compariſon; ſo that a metaphor is a ſtricter or cloſer compariſon, and a compariſon, a looſer and leſs compact metaphor.

"Metaphors," ſays an ingenious and judicious author *, "abound in all writings: from ſcripture "they might be produced in vaſt variety. Thus "our bleſſed Lord is called a *vine*, a *lamb*, a *lion*, "&c. Thus men, according to their different diſ-"poſitions, are ſtyled *wolves*, *ſheep*, *dogs*, *ſerpents*, "&c. And indeed metaphors not only abound in "the ſacred writings, but they overſpread all lan-"guage; and the more carefully we examine au-"thors, not only poets but philoſophers, the more "ſhall we diſcover their free and large uſe of meta-"phors, taken from the arts and ſciences, the "cuſtoms of mankind, and the unlimited fields "of nature.

Allegory.

An allegory is a continuation of ſeveral metaphors, ſo connected in ſenſe as to form a kind of parable or fable. It differs from a ſingle metaphor, ſays the above mentioned author, in the ſame manner as a cluſter on the vine does from a ſingle grape. This we may illuſtrate by a very happy example of his own, where, ſpeaking of the metaphor, he ſays,

* Gibbons's Rhetoric, p. 24.

"Of

"Of all the flowers that embelliſh the regions of "eloquence, there is none that riſes to ſuch an "eminence, that bears ſo rich and beautiful a bloſ-"ſom, that diffuſes ſuch a copious and exquiſite fra-"grance, or that ſo amply rewards the care and cul-"ture of the poet or the orator." *

Quintilian obſerves, that the moſt beautiful ſpecies of compoſition is that where there is a mixture of the compariſon, the allegory, and the trope; an inſtance of which he gives us in the following paſſage form Cicero:

"What eſtuary, what part of the ſea, can you ima-"gine ſo much vexed with the toſſing and agitations of "the waves? How violent the perturbations and fury "of our popular aſſemblies, for the election of magi-"ſtrates! The ſpace of only one day or night often "throws all things into confuſion, and ſometimes only a "ſmall breath of rumour ſhall quite change the opinion "of the whole people." *Quintil. lib.* vii. *cap.* 6.

Métonymy.

A *Metonymy* is a figure, where one name is put for another, for which it may be allowed to ſtand, on account of ſome relation or coherence between them. Thus a humane prince is called a *Titus*, a cruel one a *Nero*, and a great conqueror an *Alexander*. Cicero, ſpeaking of the ſtudy of eloquence, ſays,

To omit Greece, which always claimed the pre-eminence for eloquence; and Athens, the inventreſs of all ſciences, where the art of ſpeaking was invented and perfected; in this city of ours, no ſtudies have prevailed more than that of eloquence.

Where the words *Greece* and *Athens* ſtand to denote the inhabitants of thoſe places; and it is this uſage

* Gibbons's Rhetoric, p. 27.

of

of the city or country for the inhabitants that forms the metonymy.

Synéchdoche.

A *Synechdoche* puts the whole for a part, or a part for the whole, as,

Thy growing virtues juſtify'd my cares,
And promiſed comfort to my *ſilver hairs.*

Pope's Homer.

That is, my *old age.*

Achilles' wide-deſtroying wrath, that pour'd
Ten thouſand woes on Greece, O Goddeſs, ſing!

Homer's Iſland, b. i. *v.* 1. *Gibbon's Rhet. p.* 74.

Where we may obſerve, that putting a certain number for an uncertain one, that is, ten thouſand woes for the great number of woes brought on Greece by the wrath of Achilles, forms a ſpecies of the figure *ſynechdoche.*

Hypérbole.

An *Hyperbole* is a figure that goes beyond the bounds of ſtrict truth, and repreſents things as greater or ſmaller, better or worſe than they really are.

Milton's ſtrong pinion now not heav'n can bound,
Now ſerpent-like in proſe he ſweeps the ground.

Pope.

Virgil, deſcribing the ſwiftneſs of Camilla, ſays:

——————————— Camilla
Outſtripp'd the winds in ſpeed upon the plain,
Flew o'er the fields, nor hurt the bearded grain:
She ſwept the ſeas, and, as ſhe ſkimm'd along,
Her flying foot, unbath'd in billows, hung.

Dryden, Æn. vii.

Catachréſis.

Catachréſis.

The *Catachréſis*, or abuſe, borrows the name of one thing to expreſs another, which either has no proper name of its own, or if it has, the borrowed name is more ſurpriſing and agreeable, on account of its novelty and boldneſs: thus the word *drink*, in the following paſſage, is ſo bold a figure as to be properly ſtyled a *Catachreſis*:

Phemius! let acts of gods and heros old,
What ancient bards in hall and bow'r have told
Attemper'd to the lyre, your voice employ,
Such the pleas'd ear will *drink* with ſilent joy.

Pope's Homer's Odyſſey.

LESSON XLVI.

THE figures which follow, and which, for the ſake of diſtinction, may be ſtyled oratorical figures, are ſuch as derive much of their beauty from a proper delivery: this delivery we ſhall endeavour to deſcribe; and if the deſcription conveys but a faint idea of the proper manner of pronouncing them, it muſt be remembered that a faint idea of this pronunciation is better than none at all.

Irony.

Irony is a figure, in which one extreme is ſignified by its oppoſite extreme; or where we ſpeak of one thing and deſign another, in order to give the greater force and poignancy to our meaning. Thus Cicero ſometimes applies it in the way of jeſt and banter, where he ſays,

We

We have much reaſon to believe the modeſt man would not aſk him for his debt, where he purſues his life. *Pro Quint. c.* 11.

At other times, by way of inſult and deriſion. Thus, when he would repreſent the forces of Cataline as mean and contemptible, he ſays,

O terrible war! in which this band of profligates are to march under Cataline. Draw out all your garriſons againſt this formidable body!

And at other times, in order to give the greater force to his argument, he ſeems, as it were, by this figure to recall and correct what he had ſaid before: as in his oration for Milo:

But it is fooliſh in us to compare Druſus Africanus, and ourſelves, with Clodius; all our other calamities were tolerable, but no one can patiently bear the death of Clodius.

In pronouncing the firſt of theſe paſſages, we ſhould aſſume an over-acted approbation, and ſuch a tone of voice as ſeems to exclude all doubt of the integrity of the perſon we ſneer at: this tone is low and drawling, and muſt be accompanied by a lifting-up of the hands, as if it were a crime to think otherwiſe than we ſpeak.

In the ſecond paſſage, we muſt aſſume a fear, as if occaſioned by the moſt terrible danger. The voice muſt be in a high tremulous tone, and the hands lifted up, with the palms and fingers open, as if to defend us from approaching ruin.

In the third paſſage, we muſt aſſume a diſapprobation approaching to contempt: the voice muſt be in a low tone, and the right-hand with the palm and fingers open, waved from the left to the right,

as

as if to ſet aſide ſomething too inſignificant to be attended to; but the laſt member muſt have the tone of approbation, as if the object of it were ſomething very noble and ſacred.

——— Satan beheld their plight,
And to his mates thus in deriſion call'd.
O friends, why come not on theſe victors proud?
Erewhile they fierce were coming, and when we
To entertain them fair with open front
And breaſt (what could we more?) propounded terms
Of compoſition, ſtraight they chang'd their minds,
Flew off, and into ſtrange vagaries fell
As they would dance; yet for a dance they ſeem'd
Somewhat extravagant and wild: perhaps
For joy of offer'd peace; but I ſuppoſe
If our propoſals once again were heard,
We ſhould compel them to a quick reſult.

Milton's Paradiſe Loſt, b. vi. *v.* 609.

This paſſage, as Mr. Addiſon obſerves, is nothing but a ſtring of puns, and thoſe very bad ones too: but whatever may be its merits in other reſpects, it affords an excellent opportunity of practiſing the pronunciation of irony. It muſt begin by an affected ſurprize, and proceed with a ſerioufneſs and ſeeming ſincerity till the ſeventh line, when the word *for* is to have an emphaſis with the riſing inflexion, and to be pronounced with an air of uncertainty whether it were a dance or not. A ſneer commences at *perhaps*, which muſt be pronounced with a ſly arch tone, as if perfectly ſecure of the conſequences of another onſet.

LESSON XLVIII.

Ecphonéſis.

EXCLAMATION and *Interrogation* have been treated at large in the former part of this work; but there they have been conſidered only with reſpect to pauſe and inflexion of voice: here it will be neceſſary to conſider them more rhetorically, and to endeavour to ſhow what tones, paſſions, and geſtures, they demand.

Ecphoneſis, or *Exclamation*, is a figure which ſhows that the mind labours with ſome ſtrong and vehement paſſion. It is generally expreſſed by ſuch interjections as O! Oh! Ah! Alas! and the like, which may be called the ſigns of this figure.

But firſt we may obſerve, that while other figures are confined to ſome particular paſſion, this ſeems to extend to all, and is the voice of nature under any kind of commotion or concern: this *voice*, however, is not (as we are told in our grammars) always in a high and elevated tone: ſtrong paſſion is not unfrequently expreſſed by a low tone, for though both loudneſs and highneſs generally accompany any ſudden emotion of ſoul, it is certain that we may cry out in a loud and high tone without much emotion, and expreſs the ſtrongeſt emotion, provided it is not ſudden, without being either very high or very loud. The tone of the paſſion, therefore, muſt direct the tone of the voice in this figure. Accordingly we find that joy unexpected adopts this figure, and elevates the voice to the higheſt pitch.

O my

——————— O my ſoul's joy!
If after ev'ry tempeſt come ſuch calms,
May the winds blow till they have waken'd death.
Shakeſpeare's Othello.

O joy, thou welcome ſtranger! twice three years
I have not felt thy vital beam; but now
It warms my veins, and plays about my heart:
A fiery inſtinct lifts me from the ground,
And I could mount —— *Revenge, Act iii.*

Sorrow in the extreme likewiſe adopts this figure, and raiſes the voice into a high tone: thus Lady Conſtance, in King John, cries out,

I am not mad—I would to heav'n I were!
For then 'tis like I ſhould forget myſelf:
Oh if I could, what grief ſhould I forget!

But a ſlight degree of ſorrow, or pleaſing melancholy, adopts this figure in a ſoft middle tone of voice: thus the Duke, in Shakſpeare's Twelfth Night, relieving his melancholy with muſic, ſays,

That ſtrain again! it had a dying fall!
Oh, it came o'er my ear, like the ſweet ſouth,
That breathes upon a bank of violets,
Stealing and giving odour.

While the contemptuous reproach and impatience of Lady Macbeath, uſes the exclamation in a harſh and lower tone of voice:

——————— O proper ſtuff!
This is the very painting of your fears:
This is the air-drawn dagger, which you ſaid
Led you to Duncan.

Thus Cicero, ſpeaking of his baniſhment, from which he had been ſo honourably recalled, begins

in a low and mournful tone, but ends in a high and exulting one:

Oh mournful day to the ſenate and all good men! calamitous to the ſtate, afflictive to me and my family; but to poſterity glorious, and worthy of admiration!

Pro Sext. cap. 12.

Again, in his defence of Cælius, endeavouring to expoſe his accuſers to the indignation of the court, he cries out, in a loud and high tone,

Oh! the great and mighty force of truth, which ſo eaſily ſupports itſelf againſt all the wit, craft, ſubtlety, and artful deſigns of men!

At other times he adopts this figure to expreſs diſdain or contempt: as, when ſpeaking of Pompey's houſe, which Mark Anthony had purchaſed, he ſays to him, in a low contemptuous tone,

Oh conſummate impudence! dare you go within thoſe walls! dare you venture over that venerable threſhold, and ſhow your audacious countenance to the tutelar deities which reſide there? *Philipp.* ii. *c.* 27.

Thus we ſee the Exclamation adapts itſelf to the paſſion which adopts it, and is either in a high or low tone of voice, as the paſſion requires; but as it is ſeldom adopted but when there is a ſtrong emotion of ſoul, it is generally heard in a loud tone, though not always in a high one: this diſtinction of voice is ſo little underſtood or attended to, that it is no wonder we find our grammars echoing from each other, that this figure always requires a high and elevated tone.

LES-

LESSON XLIX.

Erotéſis.

EROTESIS, or *Interrogation*, is a figure by which we expreſs the emotion of our mind, and infuſe an ardour and energy into our diſcourſe by propoſing queſtions.

This figure as it relates to grammar, has been already treated of at large, and that ſlide or inflexion of voice which diſtinguiſhes one ſpecies of it has been fully explained and inculcated: for, as the learned profeſſor Ward obſerves, "every interrogation or queſtion is not figurative. When we "enquire about a thing that is doubtful, in order "to be informed, this is no figure, but the natural "form of ſuch expreſſions: as if I aſk a perſon, "*where he is going*, or *what he is doing*. But it then "becomes figurative, when the ſame thing may "be expreſſed in a direct manner; but the putting "it by way of queſtion, gives it a much greater "life and ſpirit: as when Cicero ſays, *Cataline*, "*how long will you abuſe our patience? do not you perceive your deſigns are diſcovered?* He might indeed "have ſaid, *You abuſe our patience a long while: you muſt be ſenſible your deſigns are diſcovered.* But it is "eaſy to perceive how much this latter way of expreſſion falls ſhort of the force and vehemence of "the former."

This figure, like the laſt, is the vehicle of every paſſion and emotion of the mind. But if we conſider it only as a departure from the declarative form, and not accompanied by any paſſion, it wonderfully varies and enlivens the ſtyle, by holding perſonal

converſe as it were with the reader or auditor, and urging him to attention by the anſwer it leads him to expect. If this figure is formed by the verb only, and without the interrogative words, it frequently commences and continues with a monotone, and ends with an inflexion of voice, which not only pleaſes the ear by the ſtriking variety it produces, but rouſes the attention by its more immediate addreſs to the underſtanding. But when to theſe marking properties we annex emotion or paſſion, this figure becomes the moſt powerful engine in the whole arſenal of oratory. How does Cicero preſs and bear down his adverſary by the force of interrogations, when pleading for his client he thus addreſſes himſelf to his accuſer!

I will make you this offer, Plancius; chooſe any one tribe you pleaſe, and ſhow, as you ought, by whom it was bribed: but if you cannot, and, in my opinion, will not even attempt to do this, I will ſhew you how he gained it. Is this a fair conteſt? Will you engage on this ground? It is an open, honourable challenge to you. Why are you ſilent? Why do you diſſemble? Why do you prevaricate? I repeatedly inſiſt upon this point, I urge you to it, preſs it, require it, nay, I demand it of you.

His interrogations to Tubero, in his oration for Ligarius, have the ſame irreſiſtible force.

What, Tubero, did that naked ſword of your's mean in the battle of Pharſalia? at whoſe breaſt was its point aimed; What was then the meaning of your arms, your ſpirit, your eyes, your hands, your ardor of ſoul? What did you deſire, what wiſh for? I preſs the youth too much; he ſeems diſturbed. Let me return to myſelf. I too bore arms on the ſame ſide.

As theſe queſtions follow in a ſeries they have the nature of a climax, and ought to be pronounced with

with increaſing force to the end; that is, every ſucceeding queſtion ſhould be pronounced higher and louder than the preceding, and the laſt higher and louder than all.

What uncommon force and ſpirit do the queſtions of Germanicus to his mutinous ſoldiers give to his reproaches!

What is there in theſe days, that you have not attempted, what have you not profaned? What name ſhall I give to this aſſembly? Shall I call you ſoldiers? you, who have beſieged with your arms, and ſurrounded with a trench, the ſon of your emperor? Shall I call you citizens? you who have ſo ſhamefully trampled upon the authority of the ſenate? you, who have violated the juſtice due to enemies, the ſanctity of embaſſy, and the rights of nations? *Tacitus, Annals, lib.* i.

The beauty of this paſſage depends much upon the pronunciation of the word *you*: for as it is in oppoſition to the queſtion beginning with a verb, like that, it ought to have the riſing inflexion; but this inflexion ought to be pronounced with a large ſcope of ſound, beginning low and ending high, the voice dwelling a conſiderable time on the pronunciation: this will in ſome meaſure expreſs that ſurprize and indignation with which the queſtions are charged; and if the ſecond *you* is made more emphatical than the firſt, and the third than the ſecond, the force and variety of the paſſage will be conſiderably augmented.

LESSON L.

Aparithmeſis, or Enumeration, Gradation, and Climax.

I HAVE aſſociated theſe different figures under the ſame head, becauſe there is ſomething as ſimilar in their pronunciation as in their ſtructure and

meaning, and this ſimilitude may ſerve to illuſtrate and explain what there is alike in the pronunciation of each. What is common to theſe figures is an accumulation of particulars, which particulars form a whole; and the pronunciation in all of them ſhould mark ſtrongly that unity and wholeneſs in which the force and beauty of the figure conſiſts. This pronunciation has been explained at large in the article *Series*, Leſſon XX. and to this the reader muſt be referred. It ſeems only neceſſary to add here, that in proportion to the degree of paſſion with which any of theſe figures are charged, the pronunciation of the latter members ſhould riſe in force and elevation of voice above the former, that the whole may conclude with a ſuitable force and variety. But even where there is no paſſion in the enumeration of particulars, and one does not riſe above another in importance, it ſeems highly proper to increaſe the force and elevation of voice on the latter members, in order to avoid too great a ſameneſs, and to make the ſentence end with harmony. Thus, when Cicero enumerates the great qualities of Pompey:

What language can equal the valour of Pompey? What can be ſaid, either worthy of him, new to you, or which every one has not heard? For thoſe are not the only virtues of a general which are commonly thought ſo. It is not courage alone which forms a great leader, but induſtry in buſineſs, intrepidity in dangers, vigour in acting, promptneſs in executing, prudence in concerting. All which qualities appear with greater luſtre in him than in all the other generals we ever ſaw or heard of.

Pro Leg. Man. c.

In the ſame manner when Mr. Addiſon enumerates the ſeveral particulars in Milton's allegorical character of death.

The

The deſcriptive part of this allegory is likewiſe very ſtrong, and full of ſublime ideas: the figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumſtances too noble to be paſſed over in ſilence, and extremely ſuitable to this king of terrors. *Spect.* No.

In theſe enumerations we do not find the particulars riſing in force as they proceed; but as their ſameneſs of form requires a ſameneſs of inflexion, in order to ſhew they are parts of a whole, ſo a ſmall increaſe of force and elevation on each ſubſequent particular ſeems neceſſary, in order to make the whole more varied and agreeable.

Climax, or Gradation, taken in the ſtricteſt ſenſe, is an aſſemblage of particulars forming a whole in ſuch a manner, that the laſt idea in the former member becomes the firſt in the latter, and ſo on, ſtep by ſtep, till the climax or gradation is completed. There is great ſtrength as well as beauty in this figure, when the ſeveral ſteps riſe naturally out of each other, and are cloſely connected by the ſenſe which they jointly convey. This mutual relation of parts we may perceive in the following example:

There is no enjoyment of property without government, no government without a magiſtrate, no magiſtrate without obedience, and no obedience where every one acts as he pleaſes.

This climax is a concluding ſeries, and muſt have its two firſt members pronounced with the falling inflexion; the third with the riſing, and the laſt with the falling, in a lower tone of voice than any of the reſt.

In the ſame manner, when Cicero is pleading for Milo, he ſays,

Nor did he commit himſelf only to the people, but alſo to the ſenate; not to the ſenate only, but likewiſe to the public forces; nor to theſe only, but alſo to his power with whom the ſenate had intruſted the whole commonwealth.

In this climax the circumſtances riſe in importance, and ſhould therefore have an increaſing force and elevation of voice as they proceed. The two firſt members muſt end with the falling inflexion—*theſe only* with the riſing, and the laſt with the falling, but in a more forcible and elevated tone than the reſt.

The ſame may be obſerved of the following climax of Demoſthenes:

Not only did I not ſpeak theſe things, but I did not write them; not only did I not write them, but I did not make them a part of my embaſſy; and not only did I not make them a part of my embaſſy, but I did not ſo much as adviſe them.

Here we may obſerve that every portion ends with the falling inflexion, the ſecond in a louder and higher tone than the firſt, and the third higher and louder than the ſecond.

A ſimilar figure from Cicero muſt be pronounced ſomewhat differently.

What hope is there remaining of liberty, if whatever is their pleaſure, it is lawful for them to do; if what is lawful for them to do, they are able to do; if what they are able to do, they dare do; if what they dare do, they really execute; and if what they execute, is no way offenſive to you?

In pronouncing this figure, the voice muſt adopt the falling inflexion on each particular; it muſt increaſe in force and elevation till it comes to the laſt member, and this muſt have ſtill more force than the

the former members, but muſt be pronounced in a low concluding tone.

A perfectly ſimilar pronunciation will ſuit the following climax from Shakſpeare:

What a piece of work is man! how noble in reaſon! how infinite in faculties! in form and moving how expreſs and admirable! in action how like an angel! in apprehenſion how like a God! *Hamlet.*

LESSON LI.

Epanáphora.

EPANAPHORA, or *Repetition*, is a figure which gracefully and emphatically repeats either the ſame words, or the ſame ſenſe in different words.

This figure is nearly allied to the Aparithmeſis and Climax, and requires nearly the ſame pronunciation; that is, the repeated words muſt be pronounced with a ſameneſs of inflexion, but with an increaſing force and elevation of voice upon each. This expreſſes that force, uniformity, and diverſity, which conſtitutes the beauty of this figure.

There is ſcarcely a more beautiful inſtance of this figure than in Cicero's Second Oration againſt Anthony.

As trees and plants neceſſarily ariſe from ſeeds, ſo are you, Anthony, the ſeed of this moſt calamitous war. You mourn, O Romans, that three of your armies have been ſlaughtered — they were ſlaughtered by Anthony: you lament the loſs of your moſt illuſtrious citizens — they were torn from you by Anthony: the authority of this order is deeply wounded — it is wounded by Anthony: in ſhort, all the calamities we have ever ſince beheld (and what calamities have we not beheld?) if we reaſon rightly, have been entirely owing to Anthony. As Helen was of

Troy, ſo the bane, the miſery, the deſtruction of this ſtate — is Anthony.

The former part of this paſſage forms a kind of dialogue, where both the queſtion and anſwer require the ſame inflexion, but in different pitches of voice. Thus, *You mourn, O Romans, that three of your armies have been ſlaughtered,* muſt be pronounced in an open middle tone of voice without much force; but, *they were ſlaughtered by Anthony,* in a lower, louder, and more energetic tone; the two ſucceeding portions ought to be pronounced in the ſame manner, with an increaſing force and a higher tone on the word Anthony: the two laſt members are of a different ſtructure from the former, and muſt be pronounced ſomewhat differently; that is, Anthony, muſt be pronounced in a lower tone than in the former members, but with increaſing force to the laſt. In pronouncing this paſſage in this manner, it has the effect of a climax; every part has a relation to every part; and all the parts belong to each other, and form a ſtriking and harmonious whole.

Sometimes, however, in this figure, eſpecially in verſe, the parts do not ſo neceſſarily belong to each other as to form a whole; and when this is the caſe, the pronunciation ought to be as various and as muſical as poſſible, that the repetition of the ſame words may not too much cloy the ear, and injure the melody of the verſe.

Thus, in the lamentation of Orpheus for his beloved Eurydice, in Virgil's Georgics, b. iv. v. 465.

Te dulcis conjux; te ſolo in littore ſecum,
Te veniente die, te decedente canebat.

Thee, his lov'd wife, along the lonely ſhores:
Thee, his lov'd wife, his mournful ſong deplores;

Thee

Thee, when the riſing morning gives the light,
Thee, when the world was overſpread with night.
Gibbon's Rhetoric, p. 210.

This beautiful repetition requiring a tender plaintive tone does not admit of much variety, nor does it ſtand in need of it. Every *thee* ought to have the riſing inflexion and a pauſe after it. The firſt, *his lov'd wife*, may have a pathetic monotone; and the ſecond may have the falling inflexion on *lov'd*, and the riſing on *wife*, which will form a variety and add to the pathos. Some variety and pathos may alſo ariſe from pronouncing the ſecond and fourth *thee* with the voice ſliding higher and a pauſe longer than at the firſt and third.

Thus the beautiful repetition of the word *fall'n* in Dryden's Ode requires ſuch a variety only as is conſiſtent with the harmony. Every *fall'n* ought to have a long pauſe after it, with ſuch an inflexion as the verſe requires, and the tone of voice, with reſpect to its height, ought to be more elevated on the laſt than on any of the former.

He choſe a mournful muſe,
Soft pity to infuſe;
He ſung Darius, great and good,
By too ſevere a fate,
Fall'n, fall'n, fall'n, fall'n,
Fall'n from his high eſtate,
And welt'ring in his blood.

Lord Kaims, in his Elements of Criticiſm, tells us, that the line *fall'n, fall'n, fall'n, fall'n*, repreſents a gradual ſinking of the mind, and therefore is pronounced with a falling voice by every one of taſte without inſtruction. It is not eaſy to underſtand what his lordſhip means by the falling voice, with which he ſays this line is to be ſpoken. If he

means that the voice is to fall gradually lower upon every ſucceeding word, we need but try this pronunciation, immediately to diſcover the impropriety of it; but by the falling tone it is probable was meant a tone of pity, which increaſes as we repeat the words, but which by no means requires that the voice ſhould drop into a lower key upon every ſucceeding word: this would entirely overturn the melody of the ſtanza, for the ſake of ſomething like a childiſh echo to the ſenſe. The truth is, in pronouncing this repetition properly, we muſt aſſume a low plaintive tone; pronounce the firſt *fall'n* with the riſing inflexion approaching to a monotone, the ſecond nearly in a monotone with the falling inflexion; the third with the falling inflexion, and the fourth with the riſing, without any monotone at all. The fifth *fall'n*, which begins the ſixth line, muſt have the riſing inflexion ſliding very high, that the voice may fall gradually upon the ſucceeding words, and form a cadence.

There is a ſimilar repetition in the firſt ſtanza of this ode, which requires a variety of emphaſis in the pronunciation very important to the ſenſe and harmony of the whole.

Happy, happy, happy pair!
None but the brave,
None but the brave,
None but the brave deſerves the fair.

The firſt line muſt be pronounced with the ſame inflexions as the fifth line of the laſt example, but in a quite oppoſite tone of paſſion; that, in a low mournful tone, this in a high, gay, and lively one. The ſecond line muſt have the falling inflexion with emphatic force on the word *brave*: the third line muſt have a ſtronger emphaſis, with the falling inflexion

flexion on *none*, and the laſt line a ſtill more forcible emphaſis, with the ſame inflexion on *but* : and this diverſity will be found abſolutely neceſſary to prevent a too great ſameneſs in the pronunciation.

This, I think, is nearly the pronunciation which Mr. Sheridan gives theſe lines, who, it muſt be allowed, pronounces the whole ode in a very maſterly manner.

LESSON LII.

Prolêpſis.

PROLEPSIS, or *Anticipation*, is a figure, by which the ſpeaker ſuggeſts an objection to what he is advancing, and returns an anſwer to it. This figure affords an orator a favourable opportunity of altering his voice and manner, and by this means of throwing a greater variety into his pronunciation. The nature of the figure dictates the manner of delivering it. When we propoſe an objection againſt ourſelves, candour requires a certain fairneſs and openneſs of manner which may ſhow we do juſtice to the opinion of our adverſary, and want to conceal nothing from our judges. This frankneſs of manner is beſt expreſſed by a clear open tone of voice, ſomewhat higher and louder than the general tone of the diſcourſe, nearly as if we were calling out to a perſon at a diſtance ; after which the anſwer muſt begin in a low firm tone, that the objection and anſwer may be the more clearly diſtinguiſhed, and that what we oppoſe to the objection may have more the appearance of cool reaſon and argument. An excellent example of this figure is in Cicero's Oration for Archias.

How many examples of the braveſt men have the Greek and Latin writers left us, not only to contemplate but to imitate! Theſe illuſtrious models I have always ſet before me in the government of the ſtate, and have formed my conduct by contemplating their virtues.

But it will be aſked, were thoſe great men who are celebrated in hiſtory diſtinguiſhed for that kind of learning which you ſo highly extol? It would be difficult, I grant, to prove this of them all; but what I ſhall anſwer is nevertheleſs certain. I own, then, that there have been many men of excellent diſpoſitions, and diſtinguiſhed virtue, who, without learning, and by the almoſt divine force of nature herſelf, have attained to great wiſdom and worth; nay, farther, I will allow, that nature without learning is of greater efficacy towards the attainment of glory and virtue, than learning without nature; but then I affirm, that when to an excellent natural diſpoſition are added the embelliſhments of learning, there always reſults from this union ſomething aſtoniſhingly great and extraordinary.

Before the prolepſis in this paſſage, as generally in every other where it occurs, the voice falls into a low tone, as having concluded ſome branch of the diſcourſe: this gives it a better opportunity of ſtriking into the higher tone proper to the objection; and when this is pronounced, the voice falls into a lower tone, as it begins the anſwer, and riſes again gradually with the importance of the ſubject.

We have a beautiful inſtance of this figure in Cato.

> But, grant that others can with equal glory,
> Look down on pleaſures and the bait of ſenſe,
> Where ſhall we find the man that bears affliction
> Great and majeſtic in his ills like Cato?

The two firſt lines of this paſſage require a plain, high, open tone of voice, and the two laſt a lower

tone accompanied with a ſlight expreſſion of reproach for ſuppoſing any one could be equal to Cato.

Pope affords us another inſtance of this figure.

You think this cruel. Take it for a rule,
No creature ſmarts ſo little as a fool.

The words "you think this cruel" muſt be pronounced in a high loud tone of voice, and the reſt in a lower and ſofter tone.

We have a ſtriking inſtance of this figure in Pope, where, ſpeaking of the daring flights of the ancients, he ſays,

I know there are to whoſe preſumptuous thoughts
Thoſe fewer beauties even in them ſeem faults;
Some figures monſtrous and miſ-ſhap'd appear,
Conſider'd ſingly or beheld too near,
Which but proportion'd to their light or place,
Due diſtance reconciles to form and grace.
Eſſay on Chriticiſm, v. 169.

The objection and anſwer in this paſſage are ſo little diſtinguiſhed by the author, that unleſs we diſtinguiſh them by a different tone of voice, an auditor would not well conceive where the objection ends and the anſwer begins. In reading this paſſage, therefore, we muſt pronounce the two firſt lines in a high, open, declarative tone of voice, and commence the third in a low conceſſive tone approaching to a monotone; this monotone muſt continue till near the end of the fifth line, when the voice is to adopt the riſing inflexion in a ſomewhat higher tone at the end; and to commence the ſixth line in a ſtill higher tone, pauſe with the riſing inflexion at *diſtance*, and finiſh the line with the voice going gradually lower to the end.

LESSON LIII.

Synchoréſis.

SYNCHORESIS, or *Conceſſion*, is a figure by which we grant or yield up ſomething, in order to gain a point, which we could not ſo well ſecure without it.

This figure, with reſpect to its pronunciation, ſeems the reverſe of the former. For in that, as we muſt commence in an open elevated tone, and drop into a low and firm one, ſo in this, we muſt pronounce the conceſſive part of the figure in a low, light tone, as if what we allowed our adverſary was of no great importance, and then aſſume the argument in a ſtrong elevated tone, as if we had acquired a double force from the conceſſion we had made. Thus Cicero, pleading for Flaccus, in order to invalidate the teſtimony of the Greeks, who were witneſſes againſt his client, allows them every quality but that which was neceſſary to make them credited.

This, however, I ſay concerning all the Greeks; I grant them learning, the knowledge of many ſciences; I do not deny that they have wit, fine genius, and eloquence: nay, if they lay claim to many other excellencies, I ſhall not conteſt their title: but this I muſt ſay; that nation never paid a proper regard to the religious ſanctity of public evidence, and are total ſtrangers to the obligation, authority, and importance of truth.

The firſt part of this paſſage, which forms the conceſſion, ſhould be ſpoken in a ſlight, eaſy manner, and in a tone rather below that of common converſation; but the aſſertion in the latter part ſhould riſe into a ſomewhat higher tone, and aſſume a ſtrength

a ſtrength and firmneſs expreſſive of the force of the argument. It may not be improper to remark to thoſe who underſtand the two inflexions of the voice, that the ſeveral members of the conceſſion ſeem to require the riſing inflexion.

Nothing more confounds an adverſary than to grant him his whole argument, and at the ſame time either to ſhew that it is nothing to the purpoſe, or to offer ſomething elſe that may invalidate it, as in the following example:

I allow that nobody was more nearly related to the deceaſed than you, I grant that he was under ſome obligations to you; nay, that you have always been in friendly correſpondence with each other; but what is all this to the laſt will and teſtament?

The conceſſion in this paſſage muſt be pronounced in a moderate, conciliating tone of voice; but the queſtion at the end muſt riſe into a higher, louder, and more forcible tone.

There is an uncommon force in a paſſage of Cato's ſpeech concerning the puniſhment of the traitors in Cataline's conſpiracy, which manifeſtly ariſes from the figure upon which we are treating.

Let them, ſince our manners are ſo corrupted, be liberal out of the fortunes of our allies; let them be compaſſionate to the robbers of the public treaſury: but let them not throw away our blood, and by ſparing a few abandoned villains, make way for the deſtruction of all good men.

In this example the tone of voice, with reſpect to height, is nearly the ſame throughout: but the ſecond member aſſumes a much ſtronger and firmer, though rather lower tone, and neceſſarily ends with the riſing inflexion.

LESSON LIV.

Epanorthósis.

EPANORTHOSIS, or *Correction*, is a figure by which we retract or recall what we have ſpoken, for the ſake of ſubſtituting ſomething ſtronger or more ſuitable in its place.

The uſe of this figure lies in the unexpected interruption it gives to the current of our diſcourſe, by turning the ſtream as were back upon itſelf, and then returning it upon the auditor with redoubled force and preciſion. The nature of this figure dictates its pronunciation; it is ſomewhat akin to the parentheſis. What we correct ſhould be ſo pronounced as to ſeem the immediate effuſion of the moment, for which purpoſe it does not only require a ſeparation from the reſt of the ſentence, by an alteration of the voice into a lower tone, but an abrupt diſcontinuance of the member immediately preceding. This, however, is one of the moſt difficult things to execute in the whole art of ſpeaking, and muſt be managed nicely not to have the appearance of affectation: for which reaſon it would be better for the generality of readers to conſider this figure merely as a parentheſis, and to pronounce it accordingly. Cicero makes uſe of this figure in his Oration for Milo.

Can you be ignorant, among the converſation of this city, what laws—if they are to be called laws, and not rather the firebrands of Rome and the plagues of the commonwealth — this Clodius deſigned to faſten and fix upon us?

The

The figure in this paſſage may be read like a parentheſis: the voice ſhould break ſhort at *laws*; at *if* it ſhould aſſume a lower, ſwifter, and more indignant tone, at *commonwealth* it ſhould ſlide upwards into what is called a ſuſpenſion, and at *this* aſſume the tone with which the ſentence commenced. The ſame directions may be applied to the interjected member, in the following paſſage of Cicero, in his defence of Plancius:

For what greater blow could thoſe judges—if they are to be called judges, and not rather parricides of their country—have given to the ſtate, than when they baniſhed that very man, who, when prætor, delivered the republic from a neighbouring, and who, when conſul, ſaved it from a civil war.

Sometimes this figure comes after the ſenſe is completed, and then the preceding member cloſes without the break; but in this caſe we may make a pauſe after the firſt words of the correction, as if to demur and to correct ourſelves, in order to rectify an overſight. This may be exemplified in the following paſſage of Cicero's Third Philippic:

Octavius Cæſar, though but a youth, nay, rather a boy, inſpired with an incredible and divine ſpirit and courage, at that very time when the fury of Anthony was at its height, and when his cruel and pernicious return was ſo much dreaded, when we neither ſolicited nor imagined nor deſired it, becauſe it ſeemed utterly impracticable, raiſed a moſt powerful army of invincible veterans, for which ſervice he threw away his own eſtate; but—I have uſed an improper word—he did not throw it away, he beſtowed it for the ſalvation of the commonwealth.

A pauſe at *but* and *word*, in the latter part of the ſentence, will mark the correction more ſtrongly.

It

It may be remarked alſo, that though this figure muſt be pronounced in a lower tone of voice than the former part of the ſentence, it ought to have much more force and dignity.

LESSON LV.

Anáſtrophe.

ANASTROPHE, or *Inverſion*, is a figure by which we place laſt, and perhaps at a great diſtance from the beginning of the ſentence, what, according to the common order, ſhould have been placed firſt.

Milton begins his Paradiſe Loſt by a beautiful example of this figure.

Of man's firſt diſobedience, and the fruit
Of that forbidden tree, whoſe mortal taſte
Brought death into the world, and all our woe,
With loſs of Eden, till one greater man
Reſtore us, and regain the bliſsful ſeat;
Sing, heavenly Muſe, that on the ſecret top
Of Oreb or of Sinai didſt inſpire
That ſhepherd who firſt taught the choſen ſeed
In the beginning how the heav'ns and earth
Roſe out of Chaos.

The natural order of the words in this paſſage would have been, "Heav'nly Muſe, ſing of man's firſt diſobedience," &c. and in this arrangement of the words no pauſe is neceſſary between the verb *ſing* and its object, *of man's firſt diſobedience*, &c. but when the object of the verb, with all its concomitants, are placed before the verb, as in the example, we then find the pauſe preceding the verb *ſing* increaſe in proportion to its diſtance from the beginning of its object, *of man's firſt diſobedience*, &c.

It

It may be laid down as a good general rule, that whenever the natural order of the words is changed, there muſt be a pauſe between thoſe portions that are diſarranged, though no pauſe would be neceſſary, if the words were in their natural order. Thus in the following paſſage from the ſame author:

Th' angelic blaſt
Fill'd all the regions: from their bliſsful bow'rs
Of Amaranthine ſhade, fountain, or ſpring,
By the waters of life, where'er they ſat
In fellowſhip of joy, the ſons of light
Haſted, reſorting to the ſummons high,
And took their ſeats.

Paradiſe Loſt, *b.* xi. *v.* 76.

The natural order of the words would be, "The ſons of light haſted from their bliſsful bow'rs," &c. where we may obſerve that a very ſmall pauſe, if any, would be admitted at *haſted* in this order of the words, but that as they ſtand in Milton, a conſiderable pauſe is required at this word, and a ſtill greater at *joy*, as it is here the inverſion ends and the natural order begins.

We have in Lowth's Grammar another inſtance of the neceſſity of pauſing when the order of the words is inverted, which is as worthy of being quoted for the good ſenſe it contains, as for the opportunity it affords of exemplifying the preſent rule.

The connective parts of ſentences are the moſt important of all, and require the greateſt care and attention; for it is by theſe chiefly that the train of thought, the courſe of reaſoning, and the whole progreſs of the mind in continued diſcourſe of all kinds is laid open, and on the right uſe of theſe the perſpicuity, that is, the firſt and greateſt beauty, of ſtyle principally depends.

Lowth's Grammar, p. 128.

The

The adverbial phraſes, *by theſe chiefly*, and *on the right uſe of theſe*, are claſſes of words which would require a pauſe, even if they came in their natural order after the verbs *laid open* and *depends*; but as they come before theſe verbs, and are ſeparated from them by many other words, a long pauſe after each is indiſpenſably neceſſary; though in no edition of this grammar that I have ſeen is there any pauſe marked.

LESSON LVI.

Apóſtprophe.

APOSTROPHE, or *Occaſional Addreſs*, is a figure in which we interrupt the current of our diſcourſe, and turn to another perſon, or to ſome other object different from that to which our addreſs was at firſt directed. This figure is ſeldom uſed, but when, in a violent commotion, the ſpeaker turns himſelf on all ſides, and appeals to the living and the dead, to angels and to men, to rocks, groves, and rivers, for the juſtice of his cauſe, or calls upon them to ſympathize with his joy, grief, or reſentment.

The tone of voice to be employed in pronouncing this figure is as various as the paſſions it aſſumes; but as theſe paſſions are generally very vehement, a higher and louder tone of voice is generally neceſſary in the apoſtrophe than in that part of the oration that precedes it. When we addreſs inanimate things, eſpecially if they are ſuppoſed to be diſtant, the voice muſt riſe in height and loudneſs, as if the ſpeaker were reſolved to make them hear him. In this manner we may preſume Cicero pronounced

that

that fine apoſtrophe in his Oration for Milo, when, ſpeaking of the death of Clodius, he ſays.

O ye judges, it was not by human counſel, nor by any thing leſs than the immediate care of the immortal gods, that this event has taken place. The very divinities themſelves, who beheld that monſter fall, ſeemed to be moved, and to have inflicted their vengeance upon him. I appeal to, I call to witneſs, you, O ye hills and groves of Alba; you the demoliſhed Alban altars; ever account holy by the Romans, and coeval with our religion, but which Clodius in his mad fury, having firſt cut down, and levelled the moſt ſacred groves, had ſunk under heaps of common buildings; I appeal to you, I call you to witneſs, whether your altars, your divinities, your powers, which he had polluted with all kinds of wickedneſs, did not avenge themſelves when this wretch was extirpated? And thou, O holy Jupiter! from the height of thy ſacred mount, whoſe lakes, groves, and boundaries, he had ſo often contaminated with his deteſtable impurities; and you, the other deities, whom he had inſulted, at length opened your eyes to puniſh this enormous offender. By you, by you, and in your ſight, was the ſlow, but the righteous and merited vengeance executed upon him.

In pronouncing this paſſage it is evident that the ſpeaker muſt raiſe his voice at *I appeal*, &c. and with a force and rapidity bordering on enthuſiaſm, continue the voice in this pitch till the invocation of Jupiter, who, as the ſupreme being, is ſuppoſed to be preſent, and to be too ſacred to be addreſſed with the ſame violence as inanimate objects; for which reaſon the ſpeaker muſt lower his voice into a ſolemn monotone, and continue in this lower tone with increaſing force to the end.

LESSON LVII.

Aſy'ndeton and Polyſy'ndeton.

ASYNDETON and *Polyſyndeton*, or *Omiſſion* and *Redundance of Copulatives*, are figures, by which the thought and language are ſtrengthened and invigorated either by leaving out or repeating the conjunctive particles. The learned Dr. Ward ſays, that "the *Aſyndeton* leaves out the connecting particles, "to repreſent either the celerity of an action, or "the haſte and eagerneſs of the ſpeaker; and that "the *Polyſyndeton* adds a weight and gravity to an ex- "preſſion, and makes what is ſaid to appear with an "air of ſolemnity, and, by retarding the courſe of "the ſentence, gives the mind an opportunity to con- "ſider and reflect upon every part diſtinctly."

Syſtem of Oratory, vol. ii. p. 50, 51.

That theſe figures are very properly employed to ſignify ſwiftneſs or ſlowneſs of thought or action, it cannot be denied; but that they are not always ſo employed is evident from a thouſand examples. But though we frequently omit the particles, for the ſake of a greater variety and compactneſs of ſtyle, and to avoid a too tedious repetition, yet we ought never to introduce them but where the thought requires it, and where they ſeem to accumulate force and emphaſis to a ſubject.

Here is an example of both theſe figures in a paſſage of Demoſthenes, which may ſerve to explain theſe obſervations.

For as to naval power, and the number of forces, and revenues, and a plenty of martial preparations, and, in a word, as to other things that may be eſteemed the

ſtrength

ſtrength of a ſtate, theſe are all both more and greater than in former times; but all theſe things are rendered uſeleſs, inefficacious, abortive, through the power of corruption.
Philippic iii.

In the firſt part of this ſentence, the repetition of the conjunction *and* ſeems to add to the ſtrength of the particulars it enumerates, and each particular demands a deliberate and emphatic pronunciation in the riſing inflexion; but the laſt part of the ſentence without the particles being expreſſive of the impatience and regret of the ſpeaker, requires a ſwifter pronunciation of the particulars.

In the exordium to Cicero's Second Oration againſt Cataline, we have an inſtance of the Aſyndeton which is much celebrated.

At length, at length, O Romans! have we driven, or diſpatched, or forced into a voluntary retreat, Lucius Cataline, intoxicated with inſolence, breathing out guilt, impiouſly meditating the deſtruction of his country, and threatening you and this city with all the calamities of fire and ſword. He is gone, he is vaniſhed, he is eſcaped, he is ſallied out.

The latter member of this paſſage, which forms the figure Aſyndeton, muſt be pronounced with a ſwiftneſs expreſſive of the flight of Cataline; but this ſwiftneſs ſhould rather be in the pronunciation of the words themſelves than in omitting the pauſes between them: for it may be laid down as a good general rule, that wherever there is a particle omitted there muſt always be a pauſe; and though in the preſent example, the pauſes ſhould not be ſo long as in ſolemn and deliberate pronunciation, yet it ought to be quite as perceptible, and bear the ſame proportion to the time taken up in delivering the words.

These figures partake of the nature of the Aparithmesis, or Enumeration, and require the same inflexion of voice on each particular, as in the Series, or Climax; but, as was before observed, though the Polysyndeton, or repetition of particles, generally requires a solemn, deliberate, and emphatic pronunciation on each particular, the Asyndeton, or omission of particles, does not always require a greater swiftness and precipitancy.

I shall illustrate both these positions by examples from the scripture:

But the fruit of the spirit is love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, temperance; against such there is no law.

In pronouncing this passage, we find it necessary to pause considerably after each word, that each may be distinctly apprehended; nothing like swiftness or precipitancy is required here, but a calmness and deliberation suited to the sense of the text: but in the following passage from Romans, viii. 35. every particular requires a degree of emphasis.

Who shall separate us from the love of Christ? Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword? Nay, in all these things we are more than conquerors, through him that loved us.

Here the members of the sentence, being interrogations beginning with a verb, require the rising inflexion approaching to a monotone, with a considerable stress upon each but particularly on the last, where the voice must slide much higher than on the rest; but each portion in the succeeding beautiful climax must have the falling inflexion, except the last, at *creature*:

For

For I am perſuaded that neither death nor life; nor angels, nor principalities, nor powers; nor things preſent, nor things to come; nor height nor depth; nor any other creature, ſhall be able to ſeparate us from the love of God, which is in Chriſt Jeſus our Lord.

This paſſage contains five portions of words, each portion, except the laſt, forming a claſs of words aſſociated either by their ſimilitude or oppoſition: each of theſe claſſes, except the laſt, requires the falling inflexion, with ſome degree of emphaſis on the laſt word. The voice muſt be low, firm, and deliberate, upon the firſt portion at *life*, and increaſe its force, loudneſs and elevation, by the ſmalleſt degrees, and in the ſame inflexion on *powers*, *come*, and *depth*: on *creature* the voice ſhould adopt the riſing inflexion, and then lower its tone deliberately and gradually to the end.

LESSON LVIII.

Enantiöſis.

ENANTIOSIS, or *Antitheſis*, is a figure, by which things, very different or contrary, are contraſted or placed together, that they may mutually ſet off and illuſtrate each other.

Few of the figures of rhetoric derive more beauty from a proper pronunciation than this. The underſtanding is not more enlightened by a contraſt in the thought, than the ear is gratified by expreſſing this contraſt with a ſuitable antitheſis of the voice. Nothing can better illuſtrate the force and beauty of this figure than a paſſage in Sterne's ſermon on the houſe of mourning and the houſe of feaſting, where, de-deſcribing the houſe of feaſting, he ſays,

When the gay and ſmiling aſpect of things has begun to leave the paſſages to a man's heart thus thoughtleſsly unguarded—when kind and careſſing looks of every object without that can flatter his ſenſes, have conſpired with the enemy within to betray him and put him off his defence—when muſic likewiſe hath lent her aid, and tried her power upon the paſſions—when the voice of ſinging men and the voice of ſinging women, with the ſound of the viol and the lute, have broke in upon his ſoul, and in ſome tender notes have touched the ſecret ſprings of rapture—that moment let us diſſect and look into his heart—ſee how vain! how weak! how empty a thing it is! Look through its ſeveral receſſes—thoſe pure manſions formed for the reception of innocence and virtue—ſad ſpectacle! behold thoſe fair inhabitants now diſpoſſeſſed—turned out of their ſacred dwellings, to make room—for what?—at the beſt for levity and indiſcretion—perhaps for folly—it may be for more impure gueſts, which poſſibly, in ſo general a riot of the mind and ſenſes, may take occaſion to enter unſuſpected at the ſame time.

In pronouncing this paſſage the voice ought to aſſume a plaintive tone approaching to a monotone, and proceed in this manner till it comes to the *ſprings of rapture*, when the former of theſe words is to have the falling and the latter the riſing inflexion of voice, ſliding up to a conſiderable height; then the voice muſt fall ſuddenly into a low tone, with a ſeverity approaching to indignation, at the really wretched ſtate of the heart, under the diſguiſe of ſo much ſeeming happineſs. This ſudden alteration of the voice from high and plaintive to low and indignant, will wonderfully ſet off the contraſt in the deſcription, and give double energy and beauty to the thought.

We have another inſtance of this beautiful figure in Shippen's ſpeech, in Chandler's Parliamentary Debates, where he ſhows the inefficacy of honeſt

counſel,

counſel, when once vice and luxury have gained the aſcendant in a ſtate.

If there are in this new parliament any men devoted to their private intereſt, and who prefer the gratification of their paſſions to the ſafety and happineſs of their country, who can riot without remorſe in the plunder of their conſtituents, who can forget the anguiſh of guilt in the noiſe of a feaſt, the pomp of a drawing room, or the glare of an equipage, and think expenſive wickedneſs and the gaieties of folly equivalent to the fair fame of fidelity and the peace of virtue—to them I ſhall ſpeak to no purpoſe; for I am far from imagining any power in my words to gain thoſe to truth who have reſigned their hearts to avarice or ambition, or to prevail upon men to change opinions, which they have indeed never believed, though they are hired to aſſert them. For their is a degree of wickedneſs which no reproof or argument can reclaim, as there is a degree of ſtupidity which no inſtruction can enlighten.

Chandler's Parliamentary Debates, 1741.

In pronouncing this paſſage we muſt begin the firſt part in a plaintive tone of voice, and continue this tone till the word *virtue;* here the voice muſt be ſuſpended ſome time in the riſing inflexion, after which it muſt drop into a low ſolemn tone on *to them*, &c. this tone muſt continue nearly till the end, when at *For there is*, &c. to this tone muſt be added a degree of aſperity and indignation with which the paſſage muſt cloſe.

There are certain examples of this figure, where, though the words and thoughts are oppoſed to each other, they are in ſo ſmall portions, and ſucceed each other ſo rapidly, that it would have the appearance of affectation to endeavour to make any great difference in pronouncing them. Thus Cicero, ſpeaking of Pompey, ſays,

He waged more wars than others had read; conquered more provinces than others had governed; and had been

trained up from his youth to the art of war; not by the precepts of others, but by his own commands; not by miſcarriages in the field, but by victories; nor by campaigns, but by triumphs. *Pro. Leg. Man.* c. x.

In pronouncing this paſſage the oppoſing parts ought to have no more diverſity than what is required by the harmony of the ſentence; but, in order to ſhow the contraſted parts diſtinctly, it will not be improper to make a longer pauſe between them than if there were no oppoſition in the ſenſe; a pauſe of ſome length at *wars*, *provinces*, *others*, and *field*, will be quite ſufficient to ſhow the antitheſis in the thought.

The ſame obſervations are applicable to another paſſage of Cicero, where, oppoſing the conduct of Verres, when governor of Sicily, to that of Marcellus, who took Syracuſe, the capital of that iſland, he ſays,

Compare this peace, with that war; the arrival of this governor, with the victory of that general; his profligate troops, with the invincible army of the other; the luxury of the former, with the temperance of the latter: you will ſay that Syracuſe was founded by him that who took it; and taken by him, who held it when founded.

In pronouncing this paſſage, it will be neceſſary to make a conſiderable pauſe between each oppoſing part, and this with the emphaſis that naturally falls on theſe parts will ſufficiently diverſify them to the ear.

There are other inſtances where, though the contraſted parts conſiſt but of few words, they require, in pronouncing them, a diverſity of voice. Thus in Blair's Sermon on Gentleneſs:

As there is a worldly happineſs which God perceives to be no more than diſguiſed miſery; as there are worldly honours

honours which in his eſtimation are reproach; ſo there is a worldly wiſdom which in his ſight is fooliſhneſs. Of this worldly wiſdom the characters are given in the ſcriptures, and placed in contraſt with thoſe of the wiſdom which is from above. The one is the wiſdom of the crafty; the other, that of the upright: the one terminates in ſelfiſhneſs; the other in charity: the one is full of ſtrife and bitter envyings; the other of mercy and of good fruits.

The firſt principal conſtructive part of the firſt ſentence of this paſſage muſt be pronounced in a ſomewhat elevated tone of voice, and end with the riſing inflexion at *reproach*; then, after a pauſe, the voice muſt drop into a ſomewhat lower tone, with which the laſt member muſt be pronounced. The oppoſing parts in the reſt of the paſſage muſt be pronounced ſo as to pauſe after *The one*, &c. and give the firſt members a higher tone, ending with the riſing inflexion on *crafty*, *ſelfiſhneſs*, and *envyings*; then, after a pauſe, the laſt member muſt be pronounced in a ſomewhat lower tone, and end with the falling inflexion.

LESSON LIX.

Paralépſis.

PARALEPSIS, or *Omiſſion*, is a figure by which the orator pretends to conceal or paſs by what he really means to declare and ſtrongly to enforce.

Whatever we ſeem to give up, as a matter of ſmall conſequence, we generally pronounce in a higher and ſofter tone of voice than the reſt; this is accompanied with an air of indifference that ſeems to make light of what we mention, and this indifference generally leads us to end the particulars with

the ſuſpenſion of voice properly called the riſing inflexion. Thus Cicero, in his defence of Sextius, introduces his character in the following manner, with a deſign of recommending him to the favour of the judges:

I might ſay many things of his liberality, kindneſs to his domeſtics, his command in the army, and moderation during his office in the province; but the honour of the ſtate preſents itſelf to my view, and calling me to it, adviſes me to omit theſe leſſer matters.

The firſt part of this ſentence ſhould be ſpoken in a ſoft high tone of voice, with an air of indifference, as if waving the advantages ariſing from his client's character; but the latter part aſſumes a lower and firmer tone, which greatly enforces and ſets off the former.

The ſame obſervations hold good in the pronunciation of the following paſſage of his Oration againſt Rullus, who had propoſed a law to ſell the public lands:

I do not complain of the diminution of our revenues, and the woful effects of this loſs and damage. I omit what may give every one occaſion for a very grievous and juſt complaint, that we could not preſerve the principal eſtates of the public, the fineſt poſſeſſion of the Roman people, the fund of our proviſions, the granary of our wants, a revenue entruſted with the ſtate; but that we muſt give up thoſe lands to Rullus, which, after the power of Sylla, and the largeſſes of the Gracchi, are yet left us; I do not ſay, this is now the only revenue of the ſtate, which continues when others ceaſe; is an ornament in peace, fails us not in war, ſupports the army, and does not fear an enemy. I paſs over all theſe things, and reſerve them for my diſcourſe to the people, and only ſpeak at preſent of the danger of our peace and liberties.

Every

Every member of this ſentence, where there is a pauſe, muſt be pronounced with the riſing inflexion, commonly called a ſuſpenſion of voice; the whole muſt have an air of indifference, except the two or three laſt members, where the voice muſt fall into a lower and firmer tone at *and reſerve them*, and continue in this tone to the end.

LESSON LX.

Anacoenóſis.

ANACOENOSIS, or *Communication*, is a figure by which the ſpeaker applies to his hearers or opponents for their opinion upon the point in debate. Thus Cicero, in his Oration for Cæcina, appeals to Piſo:

Suppoſe, Piſo, that any perſon had driven you from your houſe by violence, how would you have behaved?

A ſimilar appeal he makes uſe of in his Oration for Rabirius.

But what could you have done in ſuch a caſe, and at ſuch a juncture?—when to have ſat ſtill, or to have withdrawn, would have been cowardice; when the wickedneſs and fury of Saturninus had ſent for you into the Capitol, and the conſuls had called you to protect the ſafety and liberty of your country? Whoſe authority, whoſe voice, which party would you have followed, and whoſe orders would you have choſen to obey?

"This figure," ſays an ingenious author, "has "ſomething of the air of converſation; and though "public diſcourſes ought not to be turned into mere "converſation, yet a proper and decent mixture of "ſuch a ſort of freedom entertains our hearers,

" both on account of its variety, and its apparent " condeſcenſion and good-nature." *Gibbon's Rhetoric*, p. 166.

From the account we have given of this figure, it is ſufficiently plain that it ought to be pronounced in an eaſy familiar middle tone of voice; without paſſion, and with ſuch a frankneſs and openneſs of manner, as if we were fully ſatisfied of the juſtice of our cauſe, and venture it to be decided on the common principles of reaſon and equity.

We have a ſhining example of this figure in the ſpeech of the Lord Chief Juſtice to King Henry the Fifth, to excuſe himſelf for committing him to priſon for ſtriking him in the execution of his office, when he was Prince of Wales.

I then did uſe the perſon of your father,
The image of his power lay then in me;
And in th' adminiſtration of his law,
While I was buſy for the commonwealth,
Your highneſs pleaſed to forget my place,
The majeſty and pow'r of law and juſtice,
The image of the king whom I preſented,
And ſtruck me in the very ſeat of judgment;
Whereon, as an offender to your father,
I gave bold way to my authority,
And did commit you. If the deed were ill,
Be you contented, wearing now the garland,
To have a ſon ſet your decrees at nought,
To pluck down juſtice from your awful bench,
To trip the courſe of law, and blunt the ſword
That guards the peace and ſafety of your perſon;
Nay more, to ſpurn at your moſt royal image,
And mock your working in a ſecond body.
Queſtion your royal thoughts, make the caſe your's;
Be now the father, and propoſe a ſon;
Hear your own dignity ſo much profan'd,
See your moſt dreadful laws ſo looſely ſlighted;
Behold yourſelf ſo by a ſon diſdain'd,
And then imagine me taking your part,

And in your pow'r ſo ſilencing your ſon.
After this cold conſid'rance, ſentence me;
And, as you are a king, ſpeak in your ſtate
What I have done that miſbecame my place,
My perſon, or my liege's ſovereignty.

The pronunciation of this ſpeech will derive its greateſt beauty from an attention to the Anacoenoſis, beginning at the eleventh line. The preceding lines muſt paint the dignity of the office, the atrocity of the blow, and the courage and reſolution of the commitment; but the ſucceding lines muſt aſſume a different ſtyle: they muſt begin by a frankneſs of manner approaching to indifference, but gradually aſſume a dignity, as they begin to deſcribe objects of power, authority, and grandeur. An eaſy and almoſt indifferent manner takes place again at "Queſtion your royal thoughts;" but this manner, as in the preceding part, naturally ſlides into one more dignified at "Hear your own dignity ſo much profan'd," &c. but at the lines "And then imagine me," &c. the voice again aſſumes the plain, open, frank, indifferent tone, till the concluding lines "After this cold conſid'rance," &c. when the voice aſſumes a firmer tone, to indicate a conſciouſneſs of the juſtice of the cauſe, and a confidence in the uprightneſs of the determination.

LESSON LXI.

Hypotypóſis.

HYPOTYPOSIS, or *Lively Deſcription*, is a repreſentation of things in ſuch ſtrong and glowing colours, as to make them ſeem painted or tranſacted to the hearer's imagination.

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This is the definition of the Hypotypoſis, which we find in moſt of our books of rhetoric; but if the definition of a figure, which has been given at the beginning of this part of the preſent work, be a juſt one, Deſcription is no more entitled to the appellation of a figure than Narration, Contemplation, Reflexion, or any ſimilar expreſſion of the mind. But, though rigorouſly ſpeaking, it may not be a figure of rhetoric, it is a ſpecies of writing which deſerves a very particular conſideration, as it is the ſubject of delivery; for there is no part of compoſition which requires greater taſte and judgement than that where the deſcription of objects is ſtrong and vivid, and where the ſound ſeems an echo to the ſenſe. Where the objects are common, and the ſubject without paſſion, the pronunciation ought to be plain, ſimple, and narrative; but where the objects are grand, ſublime, and terrific, the delivery ought to aſſume thoſe emotions which the objects naturally excite. Where we deſcribe paſſion, our pronunciation muſt be impaſſioned, and thus we ſhall paint or draw a picture as it were of the objects or tranſactions we delineate. Thoſe who perceive the neceſſity and beauty of this rhetorical colouring, and yet want taſte and diſcernment to know where to beſtow it, and in what degree, generally overcharge the picture, and give ſuch a caricature as diſguſts us more than a total abſence of every ornament. Great care therefore muſt be taken in the delivery of deſcription, that we do not become actors inſtead of deſcribers, and mimics inſtead of relaters.

Cicero's character of Cataline is a well-known inſtance of this figure.

He had the appearance of the greateſt virtues; he made uſe of many ill men to carry on his deſigns, and pretended

pretended to be in the intereſt of the beſt men; he had a very engaging behaviour, and did not want induſtry or application; he gave into the greateſt diſſoluteneſs, but was a good ſoldier. Nor do I believe there ever was the like monſter in the world, made up of ſuch jarring and repugnant qualities and inclinations. Who at one time was more acceptable to the beſt men, and who more intimate with the worſt? Who was once a better patriot, and who a greater enemy to this ſtate? Who more devoted to pleaſures, who more patient in labours? Who more rapacious, and yet more profuſe? He ſuited himſelf to the humours of all he converſed with; was ſerious with the reſerved, and pleaſant with the jocoſe; grave with the aged, and facetious with the young; bold with the daring, and extravagant with the profligate.

This deſcription of Cataline, though uncommonly ſtrong and animated, contains no ſtriking imagery, no objects of terror or ſurprize, no traits of paſſion or emotion, and therefore requires nothing in the pronounciation but a plainneſs and diſtinctneſs; long pauſes between the contraſted parts, and a ſomewhat higher tone of voice in the former than the latter, in order the better to ſhow the oppoſition: thus the clauſe, *Who at one time was more acceptable to the beſt men*, ſhould be pronounced in a more elevated tone than, *and who more intimate with the worſt?* and ſo of the reſt.

But in his deſcription of the behaviour of Verres to a Roman citizen in the iſland of Sicily, we muſt accompany the words with every paſſion excited by the objects, or we ſhall deprive the paſſage of its greateſt force and beauty.

The unhappy man, arreſted as he was going to embark for his native country, is brought before the wicked prætor. With eyes darting fury, and a countenance diſtorted with cruelty, he orders the helpleſs victim of his rage to be ſtripped, and rods to be brought; accuſing him,

him, but without the leaſt ſhadow of evidence, or even of ſuſpicion, of having come to Sicily as a ſpy. It was in vain that the unhappy man cried out, "I am a Roman citizen; I have ſerved under Lucius Pretius, who is now at Panormus, and will atteſt my innocence." The blood-thirſty prætor, deaf to all he could urge in his own defence, ordered the infamous puniſhment to be inflicted. Thus, fathers, was an innocent Roman citizen publicly mangled with ſcourging, whilſt the only words he uttered, amidſt his cruel ſufferings, were, "I am a Roman citizen." With theſe he hoped to defend himſelf from violence and infamy: but of ſo little ſervice was this privilege to him, that, while he was thus aſſerting his citizenſhip, the order was given for his execution—for his execution upon the croſs!

The beginning of this paſſage ſhould be accompanied with pity, and ſomething of the diſmay of a perſon under the unhappy circumſtances deſcribed. The deſcription of the prætor ſhould have a tincture of that fierceneſs in it which is ſo ſtrongly marked. *It was in vain the unhappy man cried out, I am a Roman citizen*, &c. ſhould be pronounced in a loud complaining tone; and at *The blood-thirſty prætor*, the voice muſt again aſſume a tincture of the fierce. The addreſs to the judges ſhould be pronounced in a lower and more tranquil tone, partaking ſtrongly of the grief ſuch a ſcene muſt excite in every generous breaſt; and the concluſion, *for his execution on the croſs*, muſt be accompanied with a low hoarſe tone of voice, expreſſive of that horror every Roman muſt feel to have a citizen ſuffer a death deſtined to the meaneſt ſlaves.—How little did the orator ſuſpect that this death, the ignominy of which ſeems to make him ſhudder, was ſoon to become the joy and exultation of the world!

LESSON LXII.

Hypotypósis.

INSTANCES of the Hypotypoſis in verſe are innumerable. Deſcription ſeems the province of poetry. The ſcenery of nature naturally inſpires us with numbers, and theſe numbers heighten and embelliſh the beauties of nature.

What can be more beautiful than the picture of a country life drawn by Virgil, and copied by Dryden.

Here eaſy quiet, a ſecure retreat,
A harmleſs life, that knows not how to cheat,
With home-bred plenty the rich owner bleſs,
And rural pleaſures crown his happineſs.
Unvex'd with quarrels, undiſturb'd with noiſe,
The country king his peaceful realm enjoys:
Cool grots and living lakes, the flow'ry pride
Of meads, and ſtreams that through the valley glide;
And ſhady groves, that eaſy ſleep invite,
And, after toilſome days, a ſweet repoſe at night.
Georg. b. ii. v. 467.

This paſſage preſents us with no ſounding epithets, no animated ſtrokes of paſſion; but a judicious reader will not therefore ſuppoſe it devoid of expreſſion: he will conſider the diſpoſition ſuch a ſcene would excite in the mind, and accompany his pronunciation with ſuch tones as expreſs this diſpoſition. The tranquillity of this ſcene, therefore, muſt be expreſſed by a ſoft eaſy tone bordering on the plaintive; it admits of little or no variety, except dwelling a little longer than common on the word *cool*, the ſound of which, it is preſumed, is ſomewhat expreſſive of the ſenſe.

Milton's

Milton's deſcription of rural ſolitude is a maſterpiece of this kind.

And when the ſun begins to fling
His flaring beams, me, Goddeſs, bring
To arched walks of twilight groves,
And ſhadows brown that ſylvan loves,
Of pine or monumental oak,
Where the rude axe with heaved ſtroke
Was never heard the nymphs to daunt,
Or fright them from their hallow'd haunt;
There in cloſe covert, by ſome brook,
Where no prophaner eye may look,
Hide me from day's gariſh eye,
While the bee with honey'd thigh,
That at her flow'ry work doth ſing,
And the waters murmuring,
With ſuch concert as they keep,
Entice the dewy-feather'd ſleep. *Il Penſeroſo.*

The firſt line, and as far of the ſecond as to *beams*, muſt be pronounced in a tone expreſſive of ſplendor; the ſucceeding part of the line, and what follows it, muſt aſſume a cool tranquil tone as far as *haunt*; then the voice muſt fall into a lower tone approaching to a monotone, and proceed ſoftly and ſlowly to the end.

The deſcription of a lady's toilet, in Pope's Rape of the Lock, is ſuperlatively fine.

And now unveil'd the toilet ſtands diſplay'd,
Each ſilver vaſe in myſtic order laid.
Firſt rob'd in white, the nymph intent adores,
With head uncover'd, the coſmetic pow'rs:
A heav'nly image in the glaſs appears,
To that ſhe bends, to that her eyes ſhe rears.
Th' inferior prieſteſs, at her altar's ſide,
Trembling begins the ſacred rites of pride.
Unnumber'd treaſures ope at once, and here
The various off'rings of the world appear,

From

From each ſhe nicely culls with curious toil,
And decks the goddeſs with the glitt'ring ſpoil:
This caſket India's glowing gems unlocks,
And all Arabia breathes from yonder box;
The tortoiſe here and elephant unite,
Transform'd to combs, the ſpeckl'd and the white.
Here files of pins extend their ſhining rows,
Puffs, powders, patches, bibles, billet-doux.
Now awful beauty puts on all its arms,
The fair each moment riſes in her charms,
Repairs her ſmiles, awakens every grace,
And calls forth all the wonders of her face;
Sees by degrees a purer bluſh ariſe,
And keener light'ning quicken in her eyes.
The buſy ſylphs ſurround their darling care:
Theſe ſet the head, and thoſe divide the hair;
Some fold the ſleeve, while others plait the gown;
And Betty's prais'd for labours not her own.

This paſſage requires no great variety of voice, but admits of conſiderable variety of expreſſion; and, as the ſtyle is mock-heroic, this expreſſion may be much ſtronger than if the compoſition were ſimple and unaffected. A dignity, ſolemnity, and importance of voice and manner muſt deſcribe the toilet and the nymph's approach to it, in the firſt ſix lines; but the fourth couplet muſt be expreſſive of the dread and caution with which a timid ſervant aſſiſts a haughty beauty. The ſucceeding couplet muſt have all the ſplendor of pronunciation intimated by its objects, and the next two lines muſt abate of this ſplendor, to expreſs the curious toil with which each is culled. The next four lines are to be as ſplendid and glowing as poſſible. The files of pins muſt ſhine with great dignity and importance, while the ſeveral articles of the next line muſt be pronounced ſimply and without ornament; but the ſucceeding couplet has an awfulneſs and dignity approaching to devotion:

devotion: the next four lines abate of this dignity, to expreſs rapture and ſurprize at ſuch ſudden and increaſing flaſhes of beauty; while the four laſt lines deſcend to an expreſſion of alertneſs and activity, concluding with a complacency and ſatisfaction at having ſo well performed the important taſk.

LESSON LXIII.

Hypotypóſis.

UNDER the figure called Hypotypoſis may be claſſed ſuch words as are naturally deſcriptive of the things they ſignify; that is, ſuch words as either from the ſoftneſs or harſhneſs, length or ſhortneſs, of the letters of which they are compoſed, are expreſſive of the nature of the objects for which they ſtand; or, as Pope has happily expreſſed it, words whoſe ſound is an echo to the ſenſe. The occaſional coincidence of the ſound and ſenſe of words has been an object of attention with all writers both ancient and modern, and thoſe muſt be ſevere critics indeed, who deny the propriety and beauty of this coincidence. It muſt be confeſſed that the affectation of this, like every other affectation, is truly diſguſting; but proves, at the ſame time, that when this coincidence of ſound and ſenſe is natural and unaffected, it is really an excellence: for though defects are ſometimes the objects of imitation, they are not imitated as defects, but becauſe they happen to be aſſociated with ſome beauties which the imitator is unable to repreſent. That there is much of imagination in this imitation of the ſenſe by the ſound of words, muſt be allowed. A judicious critic has very juſtly obſerved, that it moſt frequently

exiſts

exiſts only in the fancy of the writer or reader, and that the words we often ſuppoſe to echo the ſenſe, have no other reſemblance than what ariſes from aſſociation *. But whence can ariſe the very general opinion that ſo many words are really expreſſive of the ſenſe they ſtand for? It muſt be from their being generally accompanied by a certain emotion of mind, which the meaning of the words excite; and this emotion of mind being conſtantly aſſociated with the words, the very ſound of the words, according to the laws of aſſociation, ſeems tinctured with the emotion, which naturally it has no relation to. This however ſufficiently ſhows how natural it is for man to accompany his words with emotions, and to expect emotions when he ſees the words that generally accompany them. Hence we may infer this general rule, that wherever there are words expreſſive of emotions, we ought to pronounce theſe words with the emotions they ſignify: that is, when the language is impaſſioned, and the words are not merely narrative or didactic: for in this caſe the words expreſſive of paſſion are to be pronounced as coolly as if they ſtood for the moſt unintereſting objects. Thus in Pope's Eſſay on Man:

Love, hope, and joy, fair Pleaſure's ſmiling train,
Hate, fear, and grief, the family of Pain;
Theſe mix'd with art, and to due bounds confin'd,
Make and maintain the balance of the mind.

It would border greatly on affectation to give the firſt line of this paſſage any diſtinct and marking expreſſion of love, hope, and joy, or the ſecond line any ſtrong expreſſion of hate, fear, and grief;

* Rambler, No. 93.

becauſe

becauſe theſe paſſions are preſented to the mind in a philoſophic view, and only mentioned as the materials of argument: but in the following paſſage from the ſame poet:

Curs'd be the verſe, how well ſoe'er it flow,
That tends to make one worthy man my foe,
Give virtue ſcandal, innocence a fear,
Or from the ſoft-ey'd virgin ſteal a tear.

The firſt line in this paſſage, I ſay, muſt be pronounced with all that keenneſs of reſentment we naturally feel at injuries done to a worthy character: the ſecond line muſt have a tincture of approbation on the word *worthy*, to expreſs that character; and the third and fourth lines muſt aſſume ſomewhat of the plaintive, as they naturally excite pity for amiable characters in diſtreſs.

But though the words themſelves frequently direct us to the paſſion we ought to expreſs, it muſt be carefully obſerved, that there is often a maſter-paſſion, which ſo ſwallows up the reſt, that whatever paſſions or emotions are mentionod by this leading paſſion, they have ſcarcely any expreſſion of their own, but ſeem to fall into the general expreſſion of the paſſion that is principal. Thus when the Duke of York, after deſcribing the entry of Bolingbroke, gives an account of that of King Richard, he ſays,

As in a theatre, the eyes of men,
After a well-grac'd actor leaves the ſtage,
Are idly bent on him who enters next,
Thinking his prattle to be tedious;
Ev'n ſo, or with much more contempt, men's eyes
Did ſcowl on Richard; no man cry'd, God ſave him!
No joyful tongue gave him his welcome home,
But duſt was thrown upon his ſacred head,
Which with ſuch gentle ſorrow he ſhook off,

His

(His face ſtill combating with tears and ſmiles,
The badges of his grief and patience)
That had not God, for ſome ſtrong purpoſe, ſteel'd
The hearts of men, they muſt perforce have melted,
And barbariſm itſelf have pitied him.
But heav'n hath a hand in theſe events;
To whoſe high will we bound our calm contents.

Shakſpeare's Richard II.

In this paſſage the prevailing paſſions are grief and pity; theſe muſt ſo poſſeſs the ſpeaker in reciting theſe lines, that no expreſſion of contempt muſt accompany that word in the fifth line, nor the leaſt glimpſe of joy or acclamation, the lines that follow: a ſlight expreſſion of meekneſs may accompany the word *gentle* in the ninth line, and the two laſt lines may with great propriety be a little diverſified from the reſt, by dropping in ſome meaſure the ſorrowful and aſſuming the tone of reverence and reſignation.

LESSON LXIV.

Hypotypóſis.

HAVING premiſed theſe reſtrictions, it may be obſerved that there are ſome words, which afford a ſpeaker a good opportunity of ſhowing his expreſſion, by the very nature of the letters of which they are compoſed. Thus the word *all* has a full, bold, open, ſound, which will admit of being dwelt upon longer than common, eſpecially if the language is animated; either when emphatical, as in Satan's ſpeech to Beelzebub, in Paradiſe Loſt,

—— What though the field be loſt,
All is not loſt ——

Or

Or as narrative, in the exordium to the First Book:

Of man's firſt diſobedience, and the fruit
Of that forbidden tree, whoſe mortal taſte
Brought death into the world, and all our woe,
With loſs of Eden, till one greater man
Reſtore us, and regain the bliſsful ſeat;
Sing, heav'nly Muſe———

In theſe inſtances, as in moſt others, we ſeldom hear the word *all* pronounced ſufficiently full, and expreſſive of the extent of its ſignification. The word *ſhame* will generally admit of being dwelt on in the ſame manner, as in the following example:

Strong and weighty, O Cataline! is the decree of the ſenate we can now produce againſt you; neither is wiſdom wanting in this ſtate, nor authority in this aſſembly; but we, let me here take ſhame to myſelf, we the conſuls are wanting in our duty.

Cicero againſt Cataline, Orat. i.

The word *deteſtable* is ſeldom uſed but when the language is animated, and then an uncommon force upon the accented ſyllable *teſt*, that is, as Shakſpeare calls it, in his picture of anger, "holding hard the breath, and pronouncing it through the fixed teeth," will give it an expreſſion of *deteſtation* very ſuitable to the idea it excites. This manner of pronouncing may be ſuppoſed to be what Shakſpeare meant in Hamlet's advice to the players, by "ſuiting the action to the word, and the word to the action." The actor cannot ſuit the word to the action any other way than by pronouncing it. Thus where Caſſius in Julius Cæſar deſcribes Cæſar and himſelf plunging into the Tyber.

——— ——— Upon the word,
Accoutred as I was, I plunged in,
And bade him follow; ſo indeed he did.

We

We may with the utmoſt propriety give a downward plunge with the arm, to expreſs the action implied by the word, and I think as properly accompany this word and action with a full, deep, hollow, forcible tone of voice as ſuitable to the action; this, if overdone, or come tardy off, as Shakſpeare expreſſes it, I own is truly diſguſting: but let thoſe who diſſuade youth from attempting expreſſion, by reminding them of the hazard they run, remember, that every excellence borders cloſely upon a blemiſh; but that unleſs we riſk theſe blemiſhes, we can never hope to arrive at excellence.

LESSON LXV.

Viſion.

VISION is a repreſentation of things diſtant and unſeen, as if they were actually preſent. This is ſo nearly related to the foregoing figure, as to be often confounded with it; but there ſeems to be at bottom as much difference between this figure, where the ſpeaker *ſees* the object or tranſaction, and the Hypotypoſis, where he only *deſcribes* them, as there is between a painting and an original. This is certain; Viſion requires a much more animated pronunciation than Deſcription: in the former, the paſſions are excited by the ſight of the objects themſelves; in the latter, only by the remembrance of them. Viſion therefore, is a figure, which is never employed but when the compoſition is highly impaſſioned, and the writer becomes a ſpecies of actor. Accordingly we ſeldom find it employed in proſe: it is among the poets we muſt look for inſtances, nor are they to be very frequently found even here; for we muſt

not

not look upon ſuch examples as are generally brought of this figure as real inſtances of it: this figure is never genuine but when the writer ſuppoſes he actually ſees the objects he deſcribes; ſo that however ſtrong and glowing deſcription may be, yet without this circumſtance it is not a true example of the figure in queſtion. Pope has given us a ſtriking inſtance of this figure in the beginning of his Elegy to the memory of an unfortunate Lady.

What beck'ning ghoſt, along the moonlight ſhade,
Invites my ſteps, and points to yonder glade?
'Tis ſhe—but why that bleeding boſom gor'd,
Why dimly gleams the viſionary ſword?
O ever beateous, ever friendly, tell,
Is it in in heav'n a crime to love too well?
To bear too tender, or too firm a heart,
To act a lover's, or a Roman's part?
Is there no bright reverſion in the ſky
For thoſe who greatly think or bravely die?

No compoſition can require a more animated pronunciation than this paſſage: if the reader does not repeat it nearly as if he ſaw a ghoſt beckoning to him, he cannot be ſaid to deliver it properly; the words would contradict the action. Whether an elegy may with propriety begin with ſo much fire is a queſtion I leave others to decide; but if ſo much fire be aſſumed in the writing, it ought undoubtedly to be expreſſed in the ſpeaking. The truth is, Pope's perſonal regard for the ſubject of this elegy, and his feelings for her unhappy fate, ſeem to have carried him beyond his uſual accuracy in compoſition, as well as his delicacy of moral ſentiments. For what can excuſe his reproach of heaven for diſapproving of ſuicide, and his apology for this atrocious crime, by treating thoſe as mean-ſpirited

wretches

wretches who dare not be guilty of it? What is remarkable too is, that the lines in which theſe ſentiments are conveyed are as feeble and childiſh as the ſentiments are ſhocking; but when the poet deſcends from this impious flight at heaven, and deſcribes the truly pitiable view of an amiable object driven to an act of deſperation, and of the forlorn and neglected ſtate of her poor remains in a foreign clime—then we feel all the magic of his pen—we ſympathize with the object of his pity, and are tranſported to the very ſpot where ſhe lies numbered with the unhonoured dead. Theſe beauties are ſo bewitching as to make us forget the former part of the elegy, which, if united with lines leſs enchanting, would have ſtartled us with their falſehood and pernicious tendency. But, to quit this digreſſion (which it is hoped will be pardoned for the ſake of unexperienced youth, to whom it may be uſeful), we ought to pronounce the two firſt lines of this paſſage with a ſtrong expreſſion of ſurprize mixed with ſome degree of fear; the voice aſſuming a high and ſoft tone. "'Tis ſhe" muſt be pronounced with a ſuddenneſs expreſſive of joy at having diſcovered a loſt, loved object; and the reſt of the paſſage muſt aſſume the plaintive, with the voice in the riſing inflexion at the end of every ſecond line.

Shakſpeare's deſcription of Dover Cliff is a beautiful inſtance of this figure; for it is not the deſcription of a thing paſt or abſent, but as actually preſent to the ſpeaker.

Come on, ſir, here's the place—ſtand ſtill. How dreadful
And dizzy 'tis to caſt one's eyes ſo low!
The crows and choughs, that wing the midway air,
Show ſcarce ſo groſs as beetles. Half way down

Hangs one that gathers ſamphire ; dreadful trade!
Methinks he ſeems no bigger than his head!
The fiſhermen that walk upon the beach
Appear like mice ; and yon tall anch'ring bark
Diminiſh'd to her cock ; her cock, a buoy
Almoſt too ſmall for ſight. The murmuring ſurge,
That on the unnumber'd peebles idly chafes,
Cannot be heard ſo high. I'll look no more,
Leſt my brain turn, and the deficient ſight
Topple down headlong.

Shakſpeare's King Lear.

This deſcription commences, after a long pauſe, in a low tone of voice expreſſive of ſurprize and fear, at "How dreadful," &c. "The crows and choughs", &c. muſt have more of ſurprize and leſs of fear, and be in a ſomewhat higher tone of voice. The next ſentence aſſumes a lower tone, with more of fear, eſpecially on the exclamation, "dreadful trade!" The ſucceeding ſentences have a little lighter tone of voice and more of ſurprize, with a very conſiderable pauſe after each, as if the ſpeaker took ſome time to conſider the object before he deſcribed it. The laſt ſentence concludes in a lower tone expreſſive of uneaſineſs at the conſequences of continuing any longer on ſo dreadful a precipice.

LESSON LXVI.

Simile.

THIS figure may be juſtly eſteemed one of the moſt uſeful lights and greateſt ornaments of compoſition. In proſe it greatly clears and enforces a thought, and in poetry wonderfully enlivens and embelliſhes it. Little can be ſaid reſpecting the pro-

pronunciation of this figure when in profe, only it may be remarked that it generally admits of a longer pauſe than ordinary before it, that the reader may be prepared for the tranſition. Thus in Cicero's Firſt Oration againſt Cataline:

If in ſo dangerous a rebellion, this parricide alone ſhould be exterminated, we may perhaps for a ſhort time ſeem to be relieved from anxiety and terror; but the danger will remain, and will be wholly ſhut up in the veins and bowels of the commonwealth. As men grievouſly ſick, when they are in the burning heat of a raging fever, upon taking a draught of cold water ſeem at firſt to be refreſhed by it, but afterwards are more heavily and violently attacked by their diſtemper; in like manner this diſeaſe under which the republic labours, will gain a reſpite by the extinction of Cataline, but will afterwards, as the reſt of his accomplices ſtill ſurvive, return upon us with redoubled fury.

The ſimile in this paſſage has nothing in it that requires a pronunciation different from the reſt; but in poetry this figure always admits of being pronounced in a lower tone of voice than the preceding lines; and this tone generally falls into the plaintive, and approaches to a monotone. For as the mind in forming a ſimile is ſeldom agitated with any very ſtrong paſſion, that tone of voice which expreſſes ſerene, tranquil contemplation ſeems the tone ſuitable to the ſimile; and this, if I am not miſtaken, will be found to be the plaintive tone, approaching to a monotone. Not that this monotone is to be continued through the whole ſimile: if it does but commence with a monotone, it may ſlide gradually into ſuch a diverſity of inflexion as the ſenſe ſeems to require. So in that beautiful ſimile in Parnel's Hermit, where a pious mind agitated

with doubts is compared to a calm lake disturbed by a falling stone.

A life so sacred, such serene repose,
Seem'd heav'n itself till one suggestion rose,
That vice should triumph, virtue vice obey;
This sprung some doubt of Providence's sway.
So when a smooth expanse receive impress
Calm nature's image on its wat'ry breast,
Down bend the banks, the trees depending grow,
And skies beneath with answ'ring colours glow:
But if a stone the gentle sea divide,
Swift ruffling circles curl on ev'ry side;
And glimm'ring fragments of a broken sun,
Banks, trees, and skies, in thick disorder run.

In reading this simile, the voice should fall into a plaintive monotone at "So when a smooth expanse," and continue this tone till the words "wat'ry breast," the first of which must have the falling, and the last the rising inflexion. The next couplet must be pronounced differently, that is, the rising inflexion on *grow*, and the falling on *glow*, to express the portion of perfect sense it includes. The rest of the simile must be pronounced with considerable variety; the voice must assume a brisker, swifter tone, and the inflexions must be various, to express the variety of objects thrown together on a sudden.

But in the following simile, from the same beautiful poem, where the youth shows the hermit the cup he has stolen, the voice must continue in a monotone till the last member, "and looks with fear," which must end with the rising inflexion:

Then pleas'd and thankful from the porch they go.
And, but the landlord, none had cause of woe:
His cup was vanish'd; for in secret guise,
The younger guest purloin'd the glitt'ring prize.

As one who ſpies a ſerpent in his way,
Gliſt'ning and baſking in the ſummer ray,
Diſorder'd ſtops, to ſhun the danger near,
Then walks with faintneſs on, and looks with fear;
So ſeem'd the fire, when, far upon the road,
The ſhining ſpoil his wily partner ſhow'd.

The ſame obſervations may be applied to a ſimile in a beautiful poem called The Shipwreck, Canto ii. v. 175.

While o'er the foam the ſhip impetuous flies,
Th' attentive pilot ſtill the helm applies:
As in purſuit, along th' aërial way,
With ardent eye the falcon marks his prey,
Each motion watches of the doubtful chace,
Obliquely wheeling through the liquid ſpace;
So govern'd by the ſteerſman's glowing hands,
The regent helm her motion ſtill commands.

Here the voice falls into a lower tone at the third line, and continues this tone to the end of the fourth, which concludes with the riſing inflexion; the next couplet requires exactly the ſame tone of voice, but muſt have the riſing inflexion in a ſomewhat higher tone on *ſpace*, when, after a long pauſe, the voice begins the laſt couplet in a higher tone than the two preceding ones, and admits of a variety of inflexion on ſeveral of its parts.

But when in deſcriptive poetry a ſimile is introduced to illuſtrate ſome grand or terrible object, the monotone is no leſs fuitable than in placid ſubjects. This may be illuſtrated by a paſſage from the beautiful poem laſt quoted.

Rous'd from his trance, he mounts with eyes aghaſt,
When o'er the ſhip in undulation vaſt
A giant ſurge down ruſhes from on high,
And fore and aft diſſever'd ruins lie;

As when, Britannia's empire to maintain,
Great HAWKE deſcends in thunder on the main,
Around the brazen voice of battle roars,
And fatal light'nings blaſt the hoſtile ſhores;
Beneath the ſtorm their ſhatter'd natives groan,
The trembling deep recoils from zone to zone:
Thus the torn veſſel felt th' enormous ſtroke,
The beams beneath the thund'ring deluge broke.

In reading this paſſage the voice ought to fall into a lower tone at the fifth line, and continue nearly in a monotone till "thunder on the main," the firſt of which words muſt have the falling, and the laſt the riſing inflexion: the next couplet aſſumes the ſame low monotone, and continues it to "hoſtile ſhores," which adopt the falling and riſing inflexions like *thunder* and *main*; the ſucceeding couplet commences and continues the monotone like the laſt till the two words *zone* and *zone*, the firſt of which has the falling, and the laſt the riſing inflexion, in a ſomewhat higher tone than in the two former lines; but the laſt couplet, which applies the ſimile, begins in a high tone of voice, adopts the falling inflexion on *veſſel*, and lowers the voice gradually on the laſt line to the end.

LESSON LXVII.

Proſopopéia.

PROSOPOPEIA, or *Perſonification*, is the inveſting of qualities or things inanimate with the character of perſons, or the introducing of dead or abſent perſons as if they were alive and preſent. This is at once one of the boldeſt and fineſt figures in rhetoric. Poets are prodigal in their uſe of this figure,

figure, but orators more ſparing, as nothing but a degree of enthuſiaſm can make it appear natural. The general rule for pronouncing this ſpecies of figure will be eaſily conceived, when we recollect that wherever we give language to a character, we muſt give that language ſuch a pronunciation as is ſuitable to that character. Thus when Cicero introduced Milo as ſpeaking to the citizens of Rome:

Should he, holding up his bloody ſword, cry out, "Attend, I pray, hearken, O citizens; I have killed Clodius; by this ſword, and by this right hand, I have kept off his rage from your throats, which no laws, no courts of judicature could reſtrain; it is by my means that juſtice, equity, laws, liberty, ſhame, and modeſty, remain in the city,"—Is it to be feared how the city would bear this declaration? Is there any one, who, in ſuch a caſe, would not approve and commend it?

In pronouncing this paſſage we muſt give the words of Milo all that energy and fire which we ſuppoſe would actuate him on ſuch an occaſion. The right arm muſt be lifted up and extended; the voice loud and elevated, as if ſpeaking to a multitude, and almoſt every word muſt be emphatical; a long pauſe muſt precede the firſt queſtion, which muſt begin in a low tone of voice, and end with the riſing inflexion; and as the laſt queſtion is in oppoſition to the firſt, by contraſting approbation with diſapprobation, it ought to be pronounced differently, and end with the falling inflexion; according to the rule laid down in the Elements of Elocution, vol. i. p. 297.

But here a queſtion will naturally ariſe about the force we are to give to this figure when we only read it. Are we, it will be demanded, to give all the force and energy which we ſuppoſe Milo made

uſe of, when we merely read it in Cicero's orations? Yes, it may be anſwered, if we read theſe orations oratorically. But if we read them only to inform our hearers of the ſubject, without aſſuming the character of the orator, it is certain that there is no neceſſity for the ſame force as in the roſtrum. The character we aſſume when we take up the book makes all the difference. The pronunciation expected from a gentleman by a ſmall circle of his friends, is as different from that of the orator, as the language of the orator is from the chit-chat of converſation; but if the gentleman ſhould, for the entertainment of his friends, aſſume the character of the orator, it is then expected that he ſhould give the compoſition all the force and energy of which it is ſuſceptible, that is, all the force and energy that would become the characters, whoſe words are aſſumed. Thus Milton may be read by a perſon who forms no pretenſions to public notice in a manner very differently from one who pronounces from the roſtrum; but if Milton be read to the greateſt advantage, it muſt certainly be in the latter, and not the former manner; though it muſt ſtill be carefully obſerved, that theſe two manners differ only in degrees of force, the tones, inflexions, and geſticulations, are eſſentially the ſame in both.

It was obſerved, in ſpeaking of the Hypotypoſis, that there is often a leading paſſion, which ſo abſorbs the mind of the ſpeaker, as to give every other paſſion which paſſes through it a ſtrong tincture of itſelf. This leading paſſion may, for the ſake of diſtinction, be called primary, and the other, ſecondary. If we ſo far forget the primary paſſion as to aſſume the ſecondary entirely, we fall into mimicry, and render our expreſſion, however juſt in other reſpects,

reſpects, ridiculous. Thus in the following ſpeech of Hotſpur in the firſt part of Henry the IVth:

——— For it made me mad
To ſee him ſhine ſo briſk, and ſmell ſo ſweet,
And talk ſo like a waiting gentlewoman
Of guns, and drums, and wounds, (heav'n ſave the mark)
And telling me the ſovereign'ſt thing on earth
Was parmacity for an inward bruiſe;
And that it was great pity, ſo it was,
That villainous ſaltpetre ſhould be digg'd
Out of the bowels of the harmleſs earth,
Which many a good tall fellow had deſtroy'd
So cowardly; and but for theſe vile guns,
He would himſelf have been a ſoldier.
This bald unjointed chat of his, my lord,
I anſwer'd indirectly, as I ſaid;
And I beſeech you let not his report
Come current for an accuſation
Betwixt my love and your high majeſty.

If the hero who pronounces this deſcription were to diveſt himſelf of the primary paſſions, anger and contempt, and go ſo far into the ſecondary as to aſſume the character he deſcribes, we might laugh at him as a mimic, but ſhould deſpiſe him as a man: no; while the leading paſſions, anger and contempt, have proper poſſeſſion of him, they will keep him from a too ſervile imitation of the object of his reſentment; but that a conſiderable degree of imitation ſhould be allowed in the pronunciation of this paſſage is not to be diſputed. The ſame obſervations hold good in pronouncing the words of Cæſar, in a ſpeech of Caſſius, where he is deſcribing that hero under the paroxyſms of a fever.

——— I did hear him groan;
Ay; and that tongue of his, that bade the Romans
Mark him, and write his ſpeeches in their books,
Alas!

Alas! it cry'd, give me ſome drink, Titinius;
As a ſick girl ———

Shakſpeare's Julius Cæſar.

If theſe words of Cæſar, "give me ſome drink, Titinius," were to be pronounced untinctured with that ſcorn and contempt with which Caſſius is overflowing, and the ſmall feeble voice of a ſick perſon were to be perfectly imitated, it would be unworthy the character of Caſſius, and fit only for the buffoon in a farce.

Theſe obſervations will lead us to decide in many other caſes. There is a beautiful Proſopopeia of a hoary-headed ſwain in Gray's Elegy in a Country Church-Yard:

For thee who, mindful of th' unhonour'd dead,
Doſt in theſe lines their artleſs tale relate,
If chance, by lonely contemplation led,
Some kindred ſpirit ſhould enquire thy fate,

Haply ſome hoary-headed ſwain may ſay,
"Oft have we ſeen him, at the peep of dawn,
"Bruſhing with haſty ſteps the dews away,
"To meet the ſun upon the upland lawn." &c.

Nothing can be conceived more truly ridiculous, in reading this paſſage, than quitting the melancholy tone of the relator, and aſſuming the indifferent and and ruſtic accent of the old ſwain; and yet no error ſo likely to be miſtaken for a beauty by a reader of no taſte; while a good reader, without entirely dropping the plaintive tone, will abate it a little, and give it a ſlight tincture only of the indifference and ruſticity of the perſon introduced.

But where the perſonification is aſſumed inſtantaneouſly, and does not ariſe out of any other paſſion, provided we are reading to the public, it ought to

have exactly the same force and energy as in dramatic composition. Thus the sublime rage of Gray's Bard:

Ruin seize thee, ruthless king,
Confusion on thy banners wait;
Though fann'd by conquest's crimson wing,
They mock the air in idle state;
Helm nor hauberk's twisted mail,
Nor e'en thy virtues, tyrant, can avail
To save thy soul from nightly fears,
From Cambria's curse, from Cambria's tears.

These lines, I say, demand an elevation of voice, and an expression of the utmost rage and resentment; but in this expression we must attend more particularly to the caution of Shakspeare, "that in the very torrent, tempest, and, I may say, whirlwind of our passion, we must acquire and beget a temperance that may give it smoothness."

The personification of pride, in Pope's Essay on Man, is not preceded by any other passion, and may therefore be allowed a forcible expression.

Ask for what end the heav'nly bodies shine,
Earth for whose use: Pride answers, "'Tis for mine.
"For me kind Nature wakes her genial pow'r,
"Suckles each herb, and spreads out ev'ry flow'r;
"Annual for me the grape, the rose renew
"The juice nectareous, and the balmy dew;
"For me the mine a thousand treasures brings,
"For me health gushes from a thousand springs;
"Seas roll to waft me, suns to light me rise,
"My footstool earth, my canopy the skies."

This passage admits of a certain splendor in the pronunciation expressive of the ostentation of the speaker, and the riches and grandeur of the objects introduced.

Many other Figures of Rhetoric might be adduced; but as few of them deſerve the appellation, and none ſeem to have any thing to entitle them to a peculiarity of pronunciation, I ſhall at preſent content myſelf with thoſe I have given, and hope the reader will not find the directions I have added entirely uſeleſs.

MODU-

MODULATION AND MANAGEMENT OF THE VOICE.

ONE of the moſt difficult things in reading and ſpeaking, where the ſubject is varied and impaſſioned, is the modulation and management of the voice: and this perhaps of all the parts of elocution is the leaſt capable of being conveyed by writing; but general rules and uſeful hints may certainly be given, which will put the pupil in a capacity of feeling his own powers, and of improving himſelf. Such rules and hints we ſhall endeavour to lay down in as clear and ſummary a manner as poſſible.

The firſt object of every ſpeaker's attention is to have a ſmooth, even, full tone of voice: if nature has not given him ſuch a voice, he muſt endeavour as much as poſſible to acquire it: nor ought he to deſpair; for ſuch is the force of exerciſe upon the organs of ſpeech, as well as every other in the human body, that conſtant practice will ſtrengthen the voice in any key we uſe it to; that key therefore, which is the moſt natural, and which we have the greateſt occaſion to uſe, ſhould be the key which we ought the moſt diligently to improve.

Every one has a certain pitch of voice, in which he is moſt eaſy to himſelf, and moſt agreeable to others;

others; this may be called the natural pitch: this is the pitch in which we converſe; and this muſt be the baſis of every improvement we acquire from art and exerciſe. In order, therefore, to ſtrengthen this middle tone, we ought to read and ſpeak in this tone as loud as poſſible, without ſuffering the voice to riſe into a higher key: this, however, is no eaſy operation: it is not very difficult to be loud in a high tone, but to be loud and forcible, without raiſing the voice into a higher key, requires great practice and management. The beſt method of acquiring this power of voice, is to practiſe reading and ſpeaking ſome ſtrong, animated paſſages in a ſmall room, and to perſons placed at as a ſmall diſtance as poſſible: for as we naturally raiſe our voice to a higher key, when we ſpeak to people at a great diſtance, ſo we naturally lower our key as thoſe we ſpeak to come nearer: when, therefore, we have no idea of being heard at a diſtance, the voice will not be ſo apt to riſe into a higher key when we want to be forcible; and conſequently exerting as much force as we are able in a ſmall room, and to people near us, will tend to ſwell and ſtrengthen the voice in the middle tone. A good practice on this tone of voice will be ſuch paſſages as Macbeth's challenge to Banquo's ghoſt, or any other that are addreſſed immediately to a perſon near us:

What man dare I dare:
Approach thou like the rugged Ruſſian bear,
The arm'd rhinoceros, or Hyrcanian tyger;
Take any ſhape but that, and my firm nerves
Shall never tremble. Be alive again,
And dare me to the deſart with thy ſword;
If trembling I inhibit, then proteſt me
The baby of a girl. Hence, horrible ſhadow,
Unreal mock'ry, hence!——

LESSON LXVIII.

Inſtructions for acquiring low Tones of Voice.

AS few voices are perfect, thoſe which have a good bottom often wanting a top and inverſely; care ſhould be taken to improve by practice that part of the voice which is moſt deficient: for inſtance; if we want to gain a bottom, we ought to practiſe ſpeeches which require exertion, a little below the common pitch; when we can do this with eaſe, we may practiſe them on a little lower note, and ſo on till we are as low as we deſire; for this purpoſe, it will be neceſſary to repeat ſuch paſſages as require a full, audible tone of voice in a low key: of this kind are thoſe which contain hatred, ſcorn, or reproach; ſuch as the following from Shakſpeare, where lady Macbeth reproaches her huſband with want of manlineſs:

——————— O proper ſtuff!
This is the very painting of your fears:
This is the air-drawn dagger, which you ſaid
Led you to Duncan Oh, theſe flaws and ſtarts,
(Impoſtors to true fear) would well become
A woman's ſtory, at a winter's fire,
Authoriz'd by her grandam. Shame itſelf!
Why do you make ſuch faces? When all's done,
You look but on a ſtool.

Or when Lady Conſtance, in King John, reproaches the Duke of Auſtria with want of courage and ſpirit:

——Thou ſlave! thou wretch! thou coward!
Thou little valiant, great in villainy!

Thou

Thou ever ſtrong upon the ſtronger ſide!
Thou fortune's champion, thou doſt never fight
But when her humorous ladyſhip is by
To teach thee ſafety! thou art perjur'd too,
And ſooth'ſt up greatneſs. What a fool art thou,
A ramping fool; to brag, and ſtamp, and ſwear,
Upon my party! Thou cold-blooded ſlave,
Haſt thou not ſpoke like thunder on my ſide,
Been ſworn my ſoldier? bidding me depend
Upon thy ſtars, thy fortune, and thy ſtrength?
And doſt thou now fall over to my foes?
Thou wear a lion's hide! doff it for ſhame,
And hang a calf's ſkin on thoſe recreant limbs.

Or where the Duke of Suffolk, in Henry the Sixth, curſes the objects of his hatred:

——————Poiſon be their drink,
Gall, worſe than gall, the daintieſt meat they taſte;
Their ſweeteſt ſhade a grove of cypreſs trees,
Their ſweeteſt proſpect murd'ring baſiliſks,
Their ſofteſt touch as ſmart as lizard's ſtings,
Their muſic frightful as the ſerpent's hiſs,
And boading ſcreech-owls make the concert full;
All the foul terrors of dark-ſeated hell.

LESSON LXIX.

Inſtructions for acquiring high Tones of Voice.

WHEN we would ſtrengthen the voice in a higher note, it will be neceſſary to practiſe ſuch paſſages as require a high tone of voice; and if we find the voice grow thin, or approach to a ſqueak upon the high note, it will be proper to ſwell the voice a little below this high note, and to give it force and audibility, by throwing it into a ſameneſs of tone approaching the monotone. A paſſage in the

the Oration of Demoſthenes on the Crown will be an excellent praxis on this tone.

What was the part of a faithful citizen? of a prudent, an active, and honeſt miniſter? Was he not to ſecure Eubœa, as our defence againſt all attacks by ſea? Was he not to make Bœotia our barrier on the midland ſide; The cities bordering on Peloponneſus, our bulwark on that quarter? Was he not to attend with due precaution to the importation of corn, that this trade might be protected through all its progreſs up to our own harbour? Was he not to cover thoſe diſtricts which we commanded by ſeaſonable detachments, as the Proconeſus, the Cherſoneſus, and Tenedos? o exert himſelf in the aſſembly for this purpoſe? While with equal zeal he laboured to gain others to our intereſt and alliance, as Byzantium, Abydus, and Eubœa? Was he not to cut off the beſt and moſt important reſources of our enemies, and to ſupply thoſe in which our country was defective?—And all this you gained by my counſels and my adminiſtration.

Leland's Demoſthenes on the Crown.

It will naturally occur to every judicious reader, that this ſeries of queſtions ought to riſe gradually in force as they proceed, and therefore it will be neceſſary to keep the voice under at the beginning; to which, this obſervation may be added, that as the riſing inflexion ought to be adopted on each queſtion, the voice will be very apt to get too high near the end; for which purpoſe it will be neceſſary to ſwell the voice a little below its higheſt pitch; and if we cannot *riſe* with eaſe and clearneſs on every particular to the laſt, we ought to augment the *force* on each that the whole may form a ſpecies of climax.

LESSON LXX.

Inſtructions for the Management of the Voice.

AS the voice naturally ſlides into a higher tone, when we want to ſpeak louder; but not ſo eaſily into a lower tone, when we would ſpeak more ſoftly; the firſt care of every reader and ſpeaker ought to be to acquire a power of lowering the voice when it is got too high. Experience ſhows us, that we can raiſe our voice at pleaſure to any pitch it is capable of; but the ſame experience tells us, that it requires infinite art and practice to bring the voice to a lower key when it is once raiſed too high. It ought therefore to be a firſt principle with all public readers and ſpeakers, rather to begin *under* the common level of their voice than above it.

Every one, therefore, who would acquire a variety of tone in public reading or ſpeaking, muſt avoid, as the greateſt evil, a loud and vociferous beginning; and for that purpoſe it would be prudent in a reader or ſpeaker, to adapt his voice as if only to be heard by the perſon who is neareſt to him: if his voice has natural ſtrength, and the ſubject any thing impaſſioned in it, a higher and louder tone will inſenſibly ſteal on him; and his greateſt addreſs muſt be directed to keeping it within bounds. For this purpoſe, it will be frequently neceſſary for him to recall his voice, as it were, from the extremities of his auditory, and direct it to thoſe who are neareſt to him. This it will be proper to do almoſt at the beginning of every paragraph in reading, and at the introduction of every part of the ſubject in diſcourſe. Nothing will ſo powerfully work on the

voice,

voice, as ſuppoſing ourſelves converſing at different intervals with different part of the auditory.

If, in the courſe of reading, the voice ſhould ſlide into a higher tone, and this tone ſhould too often recur, care muſt be taken to throw in a variety, by beginning ſubſequent ſentences in a lower tone, and if the ſubject will admit of it, in a monotone; for the monotone, it is preſumed, is the moſt efficacious means of bringing the voice from high to low, and of altering it when it has been too long in the ſame key. This may appear paradoxical to thoſe who have not ſtudied the ſubject; but if every ſentence begins high and ends low, or inverſely, though the ſentences ſingly conſidered will have a variety, yet if conſidered collectively, they will have a ſameneſs; ſo by commencing ſometimes with a monotone, though this monotone may have a ſameneſs, yet as aſſociated with other tones, it will certainly augument the variety. Grand, ſolemn, awful ſubjects admit beſt of the monotone: a beautiful example of this offers itſelf in Akenſide's Pleaſures of Imagination, on the power of Novelty.

What need words
To paint its pow'r? For this the daring youth
Breaks from his weeping mother's anxious arms,
In foreign climes to rove: the penſive ſage,
Heedleſs of ſleep or midnight's harmful damp,
Hangs o'er the ſickly taper; and untir'd
The virgin follows, with inchanted ſtep,
The mazes of ſome wild and wond'rous tale,
From morn to eve; unmindful of her form,
Unmindful of the happy dreſs that ſtole
The wiſhes of the youth, when every maid
With envy pin'd. Hence finally, by night,
The village matron, round the blazing hearth,
Suſpends the infant-audience with her tales,

Breathing

Breathing aſtoniſhment! of witching rhymes,
And evil ſpirits; of the death-bed call
To him who robb'd the widow, and devour'd
The orphan's portion; of unquiet ſouls
Ris'n from the grave to eaſe the heavy guilt
Of deeds in life conceal'd; of ſhapes that walk
At dead of night, and clank their chains, and wave
The torch of hell around the murd'rer's bed.
At ev'ry ſolemn pauſe the crowd recoil,
Gazing each other ſpeechleſs, and congeal'd
With ſhiv'ring ſighs; till eager for th' event,
Around the beldame all erect they hang,
Each trembling heart with grateful terrors quell'd.

In reading this paſſage the voice ought to aſſume a lower tone, approaching to a monotone, at the word *Hence*, and to continue this tone for about two lines, when the voice will gradually go into a a little variety, and ſlide into a ſomewhat higher tone; it muſt again fall into a lower tone, and be in a monotone at "of ſhapes that walk at dead of night," &c. and continue in this tone, with very little alteration, to the end of the ſentence. The reſt of the paſſage muſt preſerve the lower tone, and be pronounced ſo as to be in ſome meaſure deſcriptive of thoſe pleaſing, anxious terrors ſo finely painted by the poet.

If we are ſpeaking extempore, and want to lower the voice, we ought, if poſſible, to introduce ſome paſſion that naturally aſſumes a lower tone, ſuch as *ſcorn*, *indignation*, &c. Let us try to illuſtrate this by an example:

Come, Antony, and young Octavius, come,
Revenge yourſelves alone on Caſſius;
For Caſſius is a-weary of the world;
Hated by the one he loves, brav'd by his brother,
Check'd by a bondſman, all his faults obſerv'd,

Set

Set in a note-book, learn'd, and conn'd by rote,
To caſt into my teeth. Oh, I could weep
My ſpirit from my eyes! There is my dagger,
And here my naked breaſt—within, a heart
Dearer than Plutus' mine, richer than gold:
If that thou need'ſt a Roman's, take it forth;
I, that deny'd thee gold, will give my heart:
Strike as thou didſt at Cæſar; for I know
When thou didſt hate him worſt, thou lov'dſt him better
Than ever thou lov'dſt Caſſius.

Shakſpeare's Julius Cæſar.

The beginning of this ſpeech naturally carries the voice into a high tone, and the ſame paſſion continuing, there is no opportunity of lowering the voice till the eigth line, when indignation at "Oh, I could weep my ſpirit from my eyes" naturally throws the voice into a harſh, low tone, and gives it freſh force to pronounce the reſt of the paſſage.

LESSON LXXI.

Rules for Geſture.

I SHALL conclude theſe Leſſons by a few obſervations on Geſture. This part of delivery, though confeſſedly of ſuch importance among the ancients, is that which is leaſt cultivated among the moderns. The reaſon of this difference is foreign to the preſent purpoſe: let it ſuffice that aukward or improper geſture is a greater blemiſh in reading and ſpeaking than uſing none at all; and that in this part of oratory particularly we ought to be more careful to avoid faults than to attain beauties. To deſcend, however, to a few of thoſe particulars, to which it ſhould ſeem we ought chiefly to attend.

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It may firſt be obſerved, that in reading much leſs action is required than in ſpeaking. When we read alone, or to a few perſons only in private, we ſhould accuſtom ourſelves to read ſtanding; the book ſhould be held in the left hand; we ſhould take our eyes as often as poſſible from the book, and direct them to thoſe that hear us. The three or four laſt words at leaſt of every paragraph, or branch of a ſubject, ſhould be pronounced with the eye pointed to one of the auditors. When any thing ſublime, lofty, or heavenly, is expreſſed, the eye and the right hand may be very properly elevated; and when any thing low, inferior, or grovelling, is referred to, the eye and hand may be directed downwards: when any thing diſtant or extenſive is mentioned, the hand may naturally deſcribe the diſtance or extent; and when conſcious virtue, or any heart-felt emotion, or tender ſentiment occurs, we may clap the hand on the breaſt exactly over the heart.

In ſpeaking extempore we ſhould be ſparing of the uſe of the left hand, which except in ſtrong emotion may hang eaſily down by the ſide. The right hand, ought to riſe extending from the ſide, that is in a direction from left to right, till it is on a line with the hip; and then be propelled forwards, with the fingers open, and eaſily, and differently curved: the arm ſhould move chiefly from the elbow, the hand ſeldom be raiſed higher than the ſhoulder, and when it has deſcribed its object, or enforced its emphaſis, ought to drop lifeleſs down to the ſide, ready to commence action afreſh. The utmoſt care muſt be taken to keep the elbow from inclining to the body, and to let the arms, when not hanging at reſt by the ſide, approach to the action we call a-kimbow; we muſt be cautious too,

in

in all action but ſuch as deſcribes extent or circumference, to keep the hand or lower part of the arm from cutting the perpendicular line that divides the body into right and left; but, above all, we muſt be careful to let the ſtroke of the hand, which marks force or emphaſis, keep exact time with the force of pronunciation; that is, the hand muſt go down upon the emphatical word, and no other. Thus in the execration of Brutus, in Julius Cæſar:

When Marcus Brutus grows ſo covetous,
To lock ſuch raſcal-counters from his friends,
Be ready, gods, with all your thunderbolts,
Daſh him in pieces.

Here the action of the arm which enforces the emphaſis ought to be ſo directed, that the ſtroke of the hand may be given exactly on the word *daſh*; this will give a concomitant action to the organs of pronunciation, and by this means the whole expreſſion will be greatly augmented. This action may be called beating time to the emphaſis, and is as neceſſary in forcible and harmonious ſpeaking, as the agreement between the motion of the feet and the muſic in dancing.

Theſe are ſome of the ſimpleſt and moſt neceſſary directions, and ſuch as may be followed with the greateſt ſafety. Obſerving the action of the beſt readers and ſpeakers may, with ſome cautions, be recommended to youth; but cannot with the ſame ſafety be propoſed to thoſe who, by long practice, are confirmed in habits of their own; it may, inſtead of a modeſt and negative kind of aukwardneſs, which is ſcarcely offenſive, ſubſtitue a real and diſguſting kind of mimickry; and this, by every perſon of the leaſt taſte, will be looked upon as a bad exchange.

Thus

Thus has been attempted a regular courſe of inſtruction, which, from the conciſeneſs of method, and the new points of view, in which ſeveral of the parts have been placed, it is hoped will be found generally uſeful. Thoſe who wiſh to enter more fully into this ſubject, and have leiſure and inclination for philoſophical reflexions upon it, may conſult a work lately publiſhed, called Elements of Elocution; where the nature of accent and emphaſis, the variation and modulation of the voice, and the expreſſion of the paſſions, emotions, and ſentiments, are copiouſly and ſyſtematically conſidered.

EXAMPLES

A

PRAXIS

TO THE

FOREGOING RULES

ON THE

ART OF READING.

ADVERTISEMENT.

THE Sentences in the following collections are diſtributed into their ſeveral claſſes, according to their different ſtructure; and in each claſs are ſo arranged, as to lead the learner, by inſenſible degrees, from the eaſieſt to the moſt difficult; but as this arrangement is calculated for children as well as for perſons more advanced, it may not be improper to adviſe the teacher, when he finds the ſentences of one claſs grow too long and complex for the child's comprehenſion, to begin the ſhort ſentences of another claſs. By this method the child will be gradually led to feel the connexion between the parts of a ſentence, without being forced too ſoon into ſuch intricacies of compoſition as are not eaſily pronounced even by thoſe whoſe underſtandings are at maturity.

To ſupply the defects of punctuation, I have marked ſome of the moſt material pauſes with the inflection of voice the ſenſe requires.

The riſing inflexion, commonly called a ſuſpenſion of voice, and generally marked by the comma, is indicated by the the cute accent, thus (′)

The falling inflexion, or (as it is generally called in grammars) a reſt of the voice without dropping it, often marked by the ſemicolon and colon, is indicated by the grave accent, thus (`)

For an explanation of theſe inflexions, ſee page 62.

Compact Sentences.

The following Sentences may be called compact, becauſe in the whole Sentence, however extended (except in the laſt, and laſt but two) each ſucceeding Member is neceſſarily connected with the preceding; and no complete Senſe is formed till the End. Many of theſe Members are by the common Rules of Punctuation marked with the Colon and Semicolon; but as theſe Points are uſed moſt frequently at the end of complete Senſe, and require the falling Inflexion of Voice,—in the compact Sentence they become a Source of Error and Perplexity. For in compact Sentences, the greateſt Care muſt be taken, not to inflect the voice downwards or (as it is commonly, though improperly, called) drop the Voice upon thoſe Pauſes where complete Senſe ſeems to be formed, as at theſe Pauſes another Member always follows, which is connected in Senſe with the preceding, and requires the Voice to be ſuſpended with the riſing Inflexion. Theſe Members therefore I have frequently marked with the acute Accent. In the ſhort Sentences at the Beginning, chiefly intended for Children, I have divided the Nominative from the Verb by a Comma. For the Propriety of pauſing in this Part of a Sentence, ſee Elements of Elocution, vol. i. p. 30, 31, *&c. and* Lord Kaims's Elements of Criticiſm, vol. ii. *in the Chapter on Verſification.*

WELL begun, is half done.
Rome, was not built in a day.
Diligence, is never wholly loſt. *Johnſon.*
Truth, is the baſis of excellence.
A ſoft anſwer, turns away wrath.
God's mercies, are over all his works.
A faithful friend, is a great treaſure.
Wonder, is a pauſe of reaſon. *Johnſon.*
Wonder, is involuntary praiſe. *Young.*

Exceſs of ceremony, ſhows want of breeding.
The firſt ſtep to virtue, is to love it in others.
Evil communication, corrupts good manners.
Men's manners, commonly ſhape their fortunes.
Many men, are made the poorer by opulence.
Small things, make mean men proud. *Johnſon.*
Few, are made wiſe but by ſad experience.
No man, was ever great by imitation. *Johnſon.*
By others' faults, learn to correct your own.
Danger and adverſity, diſcover true friendſhip.
Quiet, carries its own reward along with it.
Few things, are impoſſible to induſtry and ſkill.
Diſguiſe, can gratify no longer than it deceives.
Nothing valuable, can be gained without labour.
The civilities of great men, are never thrown away.
True wiſdom, is the greateſt pleaſure of the mind.
Dutiful children, are the beſt gifts of providence.
Much wealth, does not always bring ſatisfaction.
Too much familiarity, commonly breeds contempt.
Hypocriſy, is the tribute which vice pays to virtue.
Man, is born to trouble, as the ſparks fly upward.
An impudent man, is an outlaw in good-breeding.
Approve not of him, who commends all you ſay.
True wiſdom, is the greateſt pleaſure of the mind.
Friendſhip, is not always the ſequel of obligation. *Johnſon.*

An infallible characteriſtic of meanneſs, is cruelty. *Ibid.*

A liar, is not believed, even when he ſpeaks the truth.

All wonder, is the effect of novelty upon ignorance. *Johnſon.*

An enemy, unites all to whom he threatens danger. *Ibid.*

Reſolution and ſucceſs, reciprocally produce each other. *Ibid.*

Miſ-

Miſapplied genius, moſt commonly proves ridiculous. *Johnſon.*

Ambition, is generally proportioned to men's capacities.

Every art, is improved by the emulation of competitors. *Johnſon.*

That praiſe, is worth nothing, of which the price is known. *Ibid.*

Some, are laviſh of praiſe, becauſe they hope to be repaid. *Ibid.*

It is an unhappy ſtate, in which danger, is hid under pleaſure. *Ibid.*

Uſe pleaſures moderately, and they will laſt the longer.

If once deluſion be admitted, it has no certain limitations. *Johnſon.*

Time, like money, may be loſt by unſeaſonable avarice. *Ibid.*

It requires no ſmall degree of ability, to know when to conceal it.

Divide and conquer, is a principle equally juſt in ſcience as in policy. *Johnſon.*

Curioſity, like all other deſires, produces pain as well as pleaſure. *Ibid.*

Time, amongſt other injuries, diminiſhes the power of pleaſing. *Ibid.*

Uniformity of practice, ſeldom continues long without good reaſon. *Ibid.*

It is a certain ſign of an ill heart, to be inclined to defamation. *Spect.* No. 427.

It is a great failing of a ſtrong imagination, to catch greedily at wonders. *Johnſon.*

He that runs againſt time, has an antagoniſt not ſubject to caſualties. *Ibid.*

Pleaſure, when it is a man's chief purpoſe, diſappoints itſelf. *Spectator.*

Prudence, is of more frequent uſe than any other intellectual quality. *Johnſon.*

Critics, like all the reſt of mankind, are very frequently miſled by intereſt. *Johnſon.*

Life, may be lengthened by care, though death cannot be ultimately defeated. *Ibid.*

Piety, is the only proper and adequate relief of decaying man. *Ibid.*

Nothing is difficult, when gain and honour unite their influence. *Ibid.*

Art, when it is matured to habit, vaniſhes from obſervation. *Ibid.*

A man who reſolves upon ideal diſcoveries, ſeldom ſearches long in vain. *Ibid.*

There are no vices ſo incurable, as thoſe which men are apt to glory in. *Spect.* No. 569.

In all pointed ſentences, ſome degree of accuracy, muſt be ſacrificed to conciſeneſs. *Johnſon.*

It ſeldom happens, that all circumſtances concur to happineſs or fame. *Ibid.*

Let honeſt credulity, beware of receiving characters from contemporary writers. *Ibid.*

Nothing will ever be attempted, if all poſſible objections muſt firſt be overcome. *Ibid.*

Such is the conſtitution of man, that labour may be ſtyled its own reward. *Ibid.*

Cenſure is willingly indulged, becauſe it always implies ſome ſuperiority. *Ibid.*

It was well obſerved by Pythagoras, that ability and neceſſity dwell near each other. *Ibid.*

It is perhaps the character of the Engliſh nation, to deſpiſe trifles. *Ibid.*

Curioſity, is one of the permanent and certain characteriſtics of a vigorous intellect. *Ibid.*

No evil, is inſupportable, but that which is accompanied with conſciouſneſs of wrong. *Ibid.*

When

When the pale of ceremony, is once broken, rudeneſs and inſult ſoon enter the breach. *Johnſon.*

A wiſe and good man, is never ſo amiable, as in his unbended and familiar intervals. *Ibid.*

All change, is of itſelf an evil, which ought not to be hazarded, but for evident advantage. *Ibid.*

He that thinks he can afford to be negligent of his expences, is not far from being poor. *Ibid.*

Men, are ſeldom ſatisfied with praiſe, introduced or followed by any mention of defect. *Ibid.*

Nothing, can pleaſe many, and pleaſe long, but juſt repreſentations of general nature. *Ibid.*

Such ſeems to be the diſpoſition of man, that whatever makes a diſtinction, produces rivalry. *Ibid.*

Differences, are never effectually laid aſleep, but by ſome common calamity. *Ibid.*

There are truths, which, as they are always neceſſary, do not grow ſtale by repetition. *Ibid.*

Phyſic, for the moſt part, is nothing elſe but the ſubſtitute of exerciſe or temperance. *Spect.* No. 195.

Train up a child in the way that he ſhould go, and when he is old, he will not depart from it.

The predominance of a favourite ſtudy, affects all the ſubordinate operations of the intellect. *Johnſon.*

We are inclined to believe thoſe whom we do not know, becauſe they have never deceived us. *Ibid.*

To chooſe the beſt among many good, is one of the moſt hazardous attempts of criticiſm. *Ibid.*

When the deſign of pleaſing, is viſible, an abſurdity in the way towards it, is eaſily forgiven. *Steele.*

To hear complaints with patience, even when complaints are vain, is one of the duties of friendſhip. *Johnſon.*

Among the uncertainties of the human ſtate, we are doomed to number the inſtabilities of friendſhip. *Johnſon.*

Time, with all its celerity, moves ſlowly to him whoſe whole employment is to watch its flight. *Ibid.*

The two powers, which, in the opinion of Epictetus, conſtitute a wiſe man, are thoſe of bearing and forbearing. *Ibid.*

It muſt be owned, that fear is a very powerful paſſion, ſince it is eſteemed one of the greateſt virtues to ſubdue it. *Spect.* No. 615.

Of all the diverſions of life, there are none ſo proper to fill up its empty ſpaces, as the reading of uſeful and entertaining authors. *Ibid.*

Not to mention riches and honour, even food and raiment are not to be come at, without the toil of the hands and the ſweat of the brows. *Spect.* No. 115.

A man, conſpicuous in a high ſtation, who multiplies hopes that he may multiply dependents, may be conſidered as a beaſt of prey. *Johnſon.*

Commerce, however we may pleaſe ourſelves, with the contrary opinion, is one of the daughters of fortune, inconſtant and deceitful as her mother. *Ibid.*

Such is the delight of mental ſuperiority, that none, on whom nature or ſtudy have conferred it, would purchaſe the gifts of fortune by its loſs. *Ibid.*

There are ſome men of ſuch rapid imagination, that, like the Peruvian torrent, when it brings down gold, mingles it with ſand. *Ibid.*

The love, tenderneſs, and compaſſion, which are apt to riſe in us towards thoſe who depend upon us, is that, by which the whole world of life is upheld. *Spect.* No. 181.

To the long catalogue of the inconveniences of old age, which moral and ſatirical writers have ſo copiouſly diſplayed, may be often added to the loſs of fame. *Johnſon.*

When any one complains of the want, of what he is known to poſſeſs in an uncommon degree, he certainly waits with impatience to be contradicted. *Ibid.*

The men who can be charged with feweſt failings, either with reſpect to abilities or virtue, are generally moſt ready to make allowances for them. *Ibid.*

Enquires after happineſs, and rules for attaining it, are not ſo neceſſary and uſeful to mankind, as the arts of conſolation and ſupporting one's ſelf under affliction. *Spect.* No. 163.

It is diſcovered by a very few experiments, that no man is much pleaſed with a companion, who does not increaſe, in ſome reſpect, his fondneſs for himſelf. *Johnſon.*

Among too many other inſtances of the great corruption and degeneracy of the age wherein we live, the great and general want of ſincerity in converſation, is none of the leaſt. *Tillotſon.*

We very often find that perſons the moſt accompliſhed in ridicule, are thoſe who are very ſhrewd at hitting a blot, without exerting any thing maſterly in themſelves. *Spect.* No. 249.

When an opinion, to which there is no temptation of intereſt, ſpreads wide and continues long, it may be reaſonably preſumed to have been infuſed by nature or dictated by reaſon. *Johnſon.*

The hypocrite, would not be at ſo much pains to put on the appearance of virtue, if he did not know it was the moſt proper and effectual means, to gain the love and eſteem of mankind. *Spect.* No. 243.

Power and ſuperiority, are ſo flattering and delightful, that, fraught with temptation and expoſed to danger as they are, ſcarcely any virtue is ſo cautious, or any prudence ſo timorous, as to decline them. *Johnſon.*

After all the refinements of ſubtilty, and the dogmatiſm of learning, all claim to poetical honours, muſt be finally decided by the common ſenſe of readers, uncorrupted with literary prejudices. *Ibid.*

Irreſolution on the ſchemes of life which offer themſelves to our choice, and inconſtancy in purſuing them, are the greateſt and moſt univerſal cauſes of all our diſquiet and unhappineſs. *Spect.* No. 162.

There can be no greater injury to human ſociety, than that good talents among men, ſhould be held honourable to thoſe who are endowed with them, without any regard how they are applied. *Ibid.* No. 172.

When the excellence of a new compoſition can no longer be conteſted, and malice is compelled to give way to the unanimity of applauſe, there is yet this one expedient to be tried—the charge of plagiariſm. *Johnſon.*

An extravagant man, who has nothing elſe to recommend him but a falſe generoſity, is often more beloved and eſteemed than a perſon of a much more finiſhed character, who is defective in this particular. *Spect.* No. 243.

He that becomes acquainted, and is inveſted with authority and influence, will in a ſhort time be convinced, that in proportion as the power of doing well is enlarged, the temptations to do ill are multiplied and enforced. *Johnſon.*

A ſettled

A ſettled conviction of the tendency of every thing to our good, and of the poſſibility of turning miſeries into happineſs, by receiving them rightly, will incline us to bleſs the name of the Lord, whether he gives or takes away. *Johnſon.*

You hear men every day in converſation profeſs that all the honour, power, and riches, which they propoſe to themſelves, cannot give ſatisfaction enough to reward them, for half the anxiety they undergo in the purſuit or poſſeſſion of them. *Spect.* No. 27.

It was a very common enquiry among the ancients, why the number of excellent orators, under all the encouragements the moſt flouriſhing ſtates could give them, fell ſo far ſhort of the number of thoſe who excelled in all other ſciences. *Ibid.* No. 633.

A man advanced in years, that thinks fit to look back upon his former life, and calls that only life which was paſſed with ſatisfaction and enjoyment, excluding all parts which were not pleaſant to him, will find himſelf very young, if not in his infancy, *Ibid.* No. 100.

Man, who, when conſidered on his probation for a happy exiſtence hereafter, is the moſt remarkable inſtance of divine wiſdom; if we cut him off from all relation to eternity, is the moſt wonderful and unaccountable compoſition in the whole creation. *Ibid.* No. 635.

The valetudinarian race have made the care of health ridiculous, by ſuffering it to prevail over all other conſidrátions; as the miſer has brought frugality into contempt, by permitting the love of money, not to ſhare, but to engroſs his mind. *Johnſon.*

Criticiſm, though dignified from the earlieſt ages by the labours of men eminent for knowledge and ſagácity; and ſince the revival of polite literature, the favourite ſtudy of European ſcholars, has not yet attained the certainty and ſtability of ſcience. *Johnſon.*

There is ſcarce a thinking man in the world, who is involved in the buſineſs of it, but lives under a ſecret impatience of the hurry and fatigue he ſuffers; and has formed a reſolution to fix himſelf, one time or other, in ſuch a ſtate as is ſuitable to the end of his being. *Spect.* No. 27.

A man will have his ſervant juſt, diligent, ſober, and chaſte, for no other reaſons but the terror of loſing his maſter's fávour, when all the laws, divine and human, cannot keep him whom he ſerves within bounds, with relation to any one of theſe virtues. *Spect.* No. 202.

The cauſes of good and evil are ſo various and uncertain, ſo often entangled with each other, ſo diverſified by various relations, and ſo much ſubject to accidents which cannot be foreſeen, that he who would fix his condition upon inconteſtible reaſons of preference, muſt live and die enquiring and deliberating. *Johnſon.*

In thoſe evils which are alloted us by providence, ſuch as deformity, privation of any of the ſenſes, or old age, it is always to be remembered that impatience can have no preſent effect, but to deprive us of the conſolations which our condition admits, by driving away from us, thoſe, by whoſe converſation or advice we might be amuſed or helped. *Ibid.*

He that pleaſes himſelf too much with minute exactneſs, and ſubmits to endure nothing in accommodations, attendance or addreſs, below the point

of

of perfection, will, whenever he enters the crowd of life, be harraſſed with innumerable diſtreſſes, from which thoſe who have not in the ſame manner increaſed their ſenſations, find no diſturbance. *Johnſon.*

Man's ſtudy of himſelf, and the knowledge of his own ſtation in the ranks of being, and his various relations to the innumerable multitudes which ſurround him, and with which his Maker has ordained him to be united, for the reception and communication of happineſs, ſhould begin with the firſt glimpſe of reaſon, and only end with life itſelf. *Ibid.*

A great ſtateſman, that would carefully employ himſelf in making room for merit, by throwing down the worthleſs and depraved part of mankind from thoſe conſpicuous ſtations of life, to which they have ſometimes been advanced, and all this without any regard to his private intereſt, would be no ſmall benefactor to his country. *Spectator.*

It may ſeem ſtrange at the firſt view, that the men of pleaſure ſhould be adviſed to change their courſe, becauſe they lead a painful life; yet when we ſee them ſo active and vigilant in queſt of delight, under ſo many diſquiets, and the ſport of ſuch various paſſions, let them anſwer as they can, if the pains they undergo, do not outweigh their enjoyments. *Spect.* No. 624.

Candour and tenderneſs are in any relation, and on all occaſions, eminently amiable; but when they are found in an adverſary, and found ſo prevalent as to overpower that zeal which his cauſe excites, and that heat which naturally increaſes in the proſecution of argument and which may be in a great meaſure juſtified by the love of truth, they certainly appear with particular advantages. *Ibid.*

There is nothing ſo common as to find a man, whom in the general obſervation of his carriage, you take to be of a uniform temper, ſubject to ſuch unaccountable ſtarts of humour and paſſion, that he is as much unlike himſelf, and differs as much from the man you at firſt thought him to be, as any two diſtinct perſons can differ from each other. *Spect.* No. 76.

He that has lived without knowing to what height deſire may be raiſed by vanity, with what rapture baubles are ſnatched out of the hands of rival collectors; how the eagerneſs of one raiſes eagerneſs in another, and one worthleſs purchaſe makes a ſecond neceſſary—may, by paſſing a few hours at an auction, learn more than can be ſhewn by many volumes of maxims or eſſays. *Johnſon.*

When a man looks about him, and with regard to riches and poverty, beholds ſome drawn in pomp and equipage, and they, and their very ſervants, with an air of ſcorn and triumph, overlooking the multitude that paſs by them; and in the ſame ſtreet, a creature of the ſame make, crying out in the name of all that is good and ſacred, to behold his miſery, and give him ſome ſupply againſt hunger and nákedneſs; who would believe theſe two beings were of the ſame ſpecies? *Spect.* No. 294.

Having already ſhown how the fancy is affected by the works of nature, and afterwards conſidered in general both the works of nature and of art, how they mutually aſſiſt and complete each other, in forming ſuch ſcenes and proſpects, as are moſt apt to delight the mind of the behólder, I ſhall in this paper throw together ſome reflections on that particular art, which has a more immediate tendency than any other

other to produce thoſe primary pleaſures of the imagination, which have hitherto been the ſubject of this diſcourſe. *Spect.* No. 415.

Mr. Locke's Eſſay on the Human Underſtanding would be thought a very odd book for a man to make himſelf maſter of, who would get a reputation by critical writings; though at the ſame time it is very certain, that an author who has not learned the art of diſtinguiſhing between words and things, and of ranging his thoughts, and ſetting them in proper lights, whatever notions he may have, will loſe himſelf in confuſion and obſcurity. *Spect.* No. 291.

When we have deducted all that is abſorbed in ſleep, all that is inevitably appropriated to the demands of nature, or irreſiſtibly engroſſed by the tyranny of cuſtom; all that paſſes in regulating the ſuperficial decorations of life, or is given up in the reciprocations of civility to the diſpoſal of others; all that is torn from us by the violence of diſeaſe, or ſtolen imperceptibly away by laſſitude and languor; we ſhall find that part of our duration very ſmall, of which we can truly call ourſelves maſters, or which we can ſpend wholly at our own choice. *Ibid.*

The mercantile wiſdom of a "penny ſaved, is two-pence got" may be accommodated to all conditions, by obſerving, that not only they who purſue any lucrative employment, will ſave time when they forbear expence, and that time may be employed to the increaſe of profit; but that they who are above ſuch minute conſiderations, will find, by every victory over appetite or paſſion, new ſtrength added to the mind; will gain the power of refuſing thoſe ſolicitations by which the young and vivacious

are hourly aſſaulted, and in time ſet themſelve above the reach of extravagance and folly. *Johnſon.*

It would be a curious diſquiſition, from whence it proceeds, that men of the brighteſt parts, the moſt comprehenſive genius, completely furniſhed with talents for any province in human affairs, ſuch as, by their wiſe leſſons of œconomy to others, have made it evident that they have the juſteſt notions of life, and of true ſenſe in the conduct of it; from what unhappy contradictious cauſes it proceeds, that perſons thus finiſhed by nature and by art, ſhould ſo often fail in the management of that, which they ſo well underſtood, and want the addreſs to make a right application of their own rules. *Spectator.*

The man who goes into the world only with the narrow views of ſelf-intereſt, who catches at the applauſe of an idle multitude—as he can find no ſolid contentment at the end of his journey, ſo he deſerves to meet with diſappointments in his way; but he who is actuated by a nobler principle; whoſe mind is ſo far enlarged as to take in the proſpect of his country's good; who is enamoured with that praiſe which is one of the fair attendants of virtue, and values not thoſe acclamations which are not ſeconded by the impartial teſtimony of his own mind; who repines not at the low ſtation which providence has at preſent allotted him, but yet would willingly advance himſelf by juſtifiable means to a more riſing and advantageous ground; ſuch a man is warmed with a generous emulation, it is a virtuous movement in him to wiſh and to endeavour that his power of doing good may equal be to his will. *Ibid.* No. 224.

SENTENCES formed on CONJUNCTIONS.

The following Sentences formed on Conjuctions naturally divide themſelves into Parts when the Senſe begins to form; that is, where the Member conſtructed on the firſt Conjunction ends, and the Member commencing with the correſpondent Conjunction, either expreſſed or underſtood, begins: between theſe two principal conſtructive Parts muſt be the long Pauſe, with the ſuſpended, or riſing Inflexion of Voice; and the latter of theſe Members ought generally to be pronounced in a little lower Tone than the former.

N. B. *In theſe Sentences, the accented Word before the long Pauſe, where the Senſe begins to form, is marked with the riſing Inflexion.* *See page* 62.

IF men of eminence are expoſed to cenſure on the óne hand, they are as much liable to flattery on the òther. *Spect.* No. 101.

As the beauty of the body always accompanies the héalth of it, ſo is decency of behaviour a concomitant to vìrtue.

As men are often eſteemed who cannot be lóved, ſo the poetry of ſome writers, may ſometimes extort praiſe when it gives little pleàſure. *Johnſon.*

If we hope for things which are at too great a díſtance from us, it is poſſible that we may be intercepted by death in our progreſs tòwards them. *Spect.* No. 535.

As the excellence of every power appears only in its operátions, not to hàve reaſon, and to have it uſeleſs and unemplóyed, is nearly the ſàme. *Johnſon.*

Though

Though the rich very rarely desire to be thought póor, the poor are strongly tempted to assume the appearance of weàlth. *Johnson.*

As no man can enjoy happiness without he thinks he enjoys it, the experience of calámity is necessary to a just sense of bètter fortune. *Ibid.*

If it be difficult to persuade the idle to be búsy, it is not easy to convince the busy that it is sometimes better to be idle. *Ibid.*

If eminent men receive reproaches which are not dúe to them, they likewise receive praises which they do not deserve. *Spect.* No 101.

Though laughter is looked upon by the philosophers as the property of reáson, the excess of it has been always considered as the mark of folly. *Ibid.* No. 598.

If we hope for things of which we have not thoroughly considered the válue, our disappointment will be greater than our pleasure in the frution of them. *Ibid.* No. 535.

As laws operate in civil agency, not to the excitement of virtue but the repression of wickedness, so judgement in the operations of intellect can hinder fáults, but not produce excellence. *Johnson.*

As there are to be found in the service of envy, men of every diversity of temper, and degree of understánding, calumny is diffused by all arts and methods of propagation. *Ibid.*

Would a vain man consult his own heart, he would find, that if others knew his weaknesses as well as he himself does, he would not have the impudence to expect the public esteem. *Spect.* No. 621.

As the love of praise is implanted in our bosoms, as a strong incentive to worthy actions, it is a very difficult task to get above the desire of it for things that should be wholly indifferent. *Ibid.* No. 38.

If

If a man conſiders his being as circumſcribed by the uncertain term of a few yéars, his deſigns will be contracted into the ſame narrow ſpan he imagines is to bound his exiſtence. *Spect.* No. 210.

As much greater as the evils in a future ſtate are than theſe at préſent, ſo much are the motives to perſuaſion under chriſtianity greater than thoſe which mere moral conſideration could ſupply us with. *Ibid.* No. 633.

Whether it be that life has more vexations than comforts, or, what is in event juſt the ſame, that evil makes deeper impreſſions than góod, it is certain that few can review the time paſt, without heavineſs of heart. *Johnſon.*

As there are many eminent critics who never wrote a good líne, there are many admirable buffoons, that animadvert upon every ſingle defect in another, without ever diſcovering the leaſt beauty of their own. *Spect.* No. 249.

Though in every age there are ſome who by bold adventures, or by favourable accidents riſe ſuddenly into ríches, the bulk of mankind muſt owe their affluence to ſmall and gradual profits, below which their expence muſt be reſolutely reduced. *Johnſon.*

As life and all its enjoyments would be ſcarce worth the keeping, if we were under a perpetual dread of lóſing them, it is the buſineſs of religion and philoſophy to free us from all unneceſſary anxieties, and direct our fear to its proper object. *Spect.* No. 615.

If to have all that riches can purchaſe is to be rich, if to do all that can be done in a long life is to live lóng, he is equally a benefactor to mankind, who teaches them to protract the duration, or ſhorten the buſineſs of life. *Johnſon.*

Were

Were the memoirs of an obſcure man who lived up to the dignity of his nature, and according to the rules of virtue, to be laid before us, we ſhould find nothing in ſuch a character which might not ſet him on a level with men of the higheſt ſtations. *Spect.* No. 622.

If the open profeſſors of impiety deſerve the utmoſt application and endeavours of moral writers, to recover them from vice and folly, how much more may thoſe lay a claim to care and compaſſion, who are walking in the paths of death, while they fancy themſelves engaged in a courſe of virtue!

As on the one hand we are ſoon aſhamed of loving a perſon whom we cannot eſteem; ſo on the other, though we are truly ſenſible of a man's abilities, we can never raiſe ourſelves to the warmths of friendſhip without an affectionate good will towards his perſon. *Spect.* No. 385.

If we will give ourſelves the trouble of looking backward and forward, on the ſeveral changes which we have already undergone, and hereafter muſt try, we ſhall find, that the greater degrees of our knowledge and wiſdom, ſerve only to ſhew us our own imperfections. *Ibid.* 621.

Though the pure conſciouſneſs of worthy actions, abſtracted from the views of popular applauſe, be to a generous mind an ample reward, yet the deſire of diſtinction, was undoubtedly implanted in our nature, as an additional incentive to exert ourſelves in virtuous excellence. *Ibid.* 224.

Since it is certain, that our hearts deceive us in the love of the world, and that we cannot command ourſelves enough to reſign it, though we every day wiſh ourſelves diſengaged from it allurements, let us not ſtand upon a formal taking of leave, but wean ourſelves

ourſelves from them, while we are in the midſt of them. *Spect.* No. 27.

As among the works of nature, no man can properly call a river deep, or a mountain high, without the knowledge of many mountains and many rivers; ſo in the productions of genius, nothing can be ſtyled excellent, till it has been compared with other works of the ſame kind. *Johnſon.*

It is very remarkable, that, notwithſtanding we fall ſhort at preſent of the ancients in poetry, painting, oratory, hiſtory, architecture, and all the noble arts and ſciences, which depend more upon genius than expérience, we exceed them as much in doggrel, humour, burleſque, and all the trival arts of ridicule. *Spect.* No. 249.

If all the happineſs, that is diſperſed through the whole race of mankind in this world, were drawn together, and put into the poſſeſſion of one ſingle man, it would not make a very happy being; though, on the contrary, if the miſeries of the whole ſpecies were fixed on a ſingle perſon, they would make a very miſerable one. *Ibid.* No. 163.

As no one can be ſaid to enjoy health, who is only not ſick, without he feel within himſelf a lightſome and invigorating principle, which will not ſuffer him to remain idle, but ſtill ſpurs him on to action; ſo in the practice of every virtue, there is ſome additional grace required, to give a claim of excellency in this or that particular action. *Ibid.* No. 292.

As the nobleſt mien or moſt graceful action, would be degraded and obſcured by a garb, appropriated to to the groſs employments of ruſtics or mechanics, ſo the moſt heroic ſentiments will loſe their efficacy, and the moſt ſplendid ideas drop their magnificence,

if

if they are conveyed by words uſed commonly upon low and trival occaſions. *Johnſon.*

Making any material alterations in the works of a writer after his death, is a liberty, which, as it has a manifeſt tendency to leſſen the confidence of ſociety, and to confound the characters of authors, by making one man write by the judgment of anóther, cannot be juſtified by any ſuppoſed propriety of the alteration, or kindneſs of the friend. *Ibid.*

It is a celebrated thought of Socrates, that if all the misfortunes of mankind were caſt into a public ſtock, in order to be equally diſtributed among the whole ſpécies, thoſe who now think themſelves the moſt unhappy, would prefer the ſhare they are already poſſeſſed of, before that which would fall to them by ſuch a diviſion. *Spect.* No. 558.

As beauty of body, with an agreeable carriage, pleaſes the eye, and that pleaſure conſiſts in obſerving, that all the parts have a certain elegance, and are proportioned to each óther, ſo does decency of behaviour which appears in our lives, obtain the approbation of all with whom we converſe, from the order, conſiſtency, and moderation of our words and actions. *Ibid.* No. 104.

If Pericles, as hiſtorians report, could ſhake the firmeſt reſolutions of his hearers, and ſet the paſſions of all Greece in a ferment, when the public welfare of his country, or the fear of hoſtile invaſions, was the ſúbject; what may be expected from that orator, who warns his audience againſt thoſe evils which have no remedy, when once undergone, either from prudence or time. *Ibid.* No. 633.

Should a foreigner who knows nothing of our private factions, or one who is to act his part in the world when our preſent heat and animoſities are forgot;

forgót; ſhould, I ſay, ſuch a one form to himſelf a notion of the greateſt men of all ſides in the Britiſh nation who are now living, from the characters which are given of them, in ſome or other of thoſe abominable writings which are daily públiſhed among us, what a nation of monſters muſt we appear? *Spect.* No. 271.

Though there is a great deal of pleaſure in contemplating the material world, by which I mean that ſyſtem of bodies, into which nature has ſo curiouſly wrought the maſs of dead matter, with the ſeveral relations which thoſe bodies bear to one anóther, there is ſtill methinks ſomething more wonderful and ſurpriſing in contemplations on the world of life; by which I mean, all thoſe animals, with which every part of the univerſe is furniſhed. *Ibid.* No. 519.

Notwithſtanding the warnings of philoſophers, and the daily examples of loſſes and misfortunes which life forces upon our obſervátion, ſuch is the abſorption of our thoughts in the buſineſs of the preſent day, ſuch the reſignation of our reaſon to the empty hopes of future felicity, or ſuch our unwillingneſs to ſee what we dréad, that every calamity comes ſuddenly upon us, and not only preſſes us as a burthen, but cruſhes as a blow. *Johnſon.*

If we are firmly reſolved to live up to the dictates of reaſon, without any regard to wealth, reputation, or the like conſiderations, any more than as they fall in with our principal deſign; we may go through life with ſteadineſs and pleaſure; but if we act by ſeveral broken views, and will not only be virtuous, but wealthy and popular, and every thing that has a value ſet upon it by the wórld, we ſhall live

live and die in misery and repentance. *Spect.* No. 162.

I have here only considered the necessity of a man's being virtuous, that he may have something to do; but if we consider further, that the exercise of virtue is not only an amusement for the time it lasts, but that its influence extends to those parts of our existence which lie beyond the grave, and that our whole eternity is to take its colour from those hours which we here employ in virtue or in vice, the argument redoubles upon us, for putting in practice this method of passing away our time. *Ibid.*

The best way of a man's bringing his good-nature to the test, is, to consider whether it operates according to the rules of reason and duty; for if, notwithstanding its general benevolence to mankind, it makes no distinction between its objects; if it exerts itself promiscuously towards the deserving and undeserving; if it relieves alike the idle and the indigent; if it gives itself up to the first petitioner, and lights upon any one, rather by accident than choice, it may pass for an amiable instinct, but must not assume the name of a moral virtue. *Spect.* No. 177.

If all the blessings of our condition are enjoyed with a constant sense of the uncertainty of life—if we remember that whatever we possess, is to be in our hands but a very little time—and that the little which our most lively hopes can promise us, may be made less by ten thousand accidents—we shall not much repine at a loss, of which we cannot estimate the value, but of which, though we are not able to tell the least amount, we know with sufficient certainty the greatest; and are convinced that the greatest is not much to be regretted. *Johnson.*

If

If the ſeveral writers of natural hiſtory, would take each his particular ſpecies of animal, and give us a diſtinct account of its original birth, and education; its politics, hoſtilities, and alliances, with the frame and texture of its inward and outward parts, and particularly thoſe that diſtinguiſh it from all other animals, with their peculiar aptitudes for the ſtate of being in which Providence has pláced them, it would be one of the beſt ſervices their ſtudies could do mankind, and not a little redound to the glory of the all-wiſe contriver. *Spect.* No. 121.

Becauſe the mind of man requires ſomething more perfect in matter than what it finds there, and can never meet with any ſight in nature which ſufficiently anſwers its higheſt ideas of pléaſantneſs; or, in other words, becauſe the imagination can fancy to itſelf things more great, ſtrange, or beautiful, than the eye ever ſaw, and is ſtill ſenſible of ſome defect in what it hás ſeen; on this account, it is the part of a poet to humour the imagination on its own notions, by mending and perfecting nature, where he deſcribes a reality, and by adding greater beauties than are put together in nature where he deſcribes a fiction. *Ibid.* No. 418.

Were there a combination of honeſt men who, without any regard to places, would endeavour to extirpate all ſuch furious zealots as would ſacrifice one half of their country to the paſſion and intereſt of the other; as alſo ſuch infamous hypocrites that are for promoting their own advantage under colour of the puplic góod; with all the profligate, immoral retainers to each ſide, that having nothing to recommend them but an implicit ſubmiſſion to

their léaders : we ſhould ſoon ſee that furious party ſpirit extinguiſhed, which may in time expoſe us to the deriſion and contempt of all the nations about us. *Spect.* No. 126.

As folly and inconſiderateneſs are the foundations of infidelity, the great pillars and ſupports of it are either the vanity of appearing wiſer than the reſt of mankínd, or an oſtentation of courage in deſpiſing the terrors of another world, which have ſo great an influence on what they call weaker minds ; or an averſion to a belief which muſt cut them off from many of thoſe pleaſures they propoſe to themſelves, and fill them with remorſe for many of them they have already taſted. *Ibid.* No. 186.

ANTITHETIC SENTENCES.

The following Sentences have Parts corresponding to Parts, which demand a particular Attention in their Pronunciation. This Correspondence of Parts to Parts is what is generally and justly called Emphasis; but this Emphasis, where both Parts of the Antithesis are expressed, is of a different Kind from that when but one Part is expressed, and the other supplied by the Import of the Sentence. For a full Explication of both these Kinds of Emphasis, see Page 101. *It is sufficient here to observe, that in the following Sentences, a longer Pause than ordinary ought to take Place after such Parts as have Parts opposed to them, and that this Pause will in general sufficiently mark the Emphasis. It need scarcely be remarked, that the longest Pause ought to be where the Sentence is divided into its two principal constructive Parts, and that here, we must always adopt the Suspension of Voice, or rising Inflection. See page* 44.

N. B. *The rising Inflection on the emphatic Word at the End of the first Part of the Sentence, is marked with the acute Accent; and the falling, on the last emphatic Word, with the grave.*

WITHOUT hópe, there can be no càution.
Waste brings wánt, and want brings wòe.
Those that are past sháme, are past hòpe.
No one loves hím, that loves only himsèlf.
He that is never ídle, will not often be vìcious.
One více, is more expensive, than ten vìrtues.
Catch not at a shádow, and lóse the sùbstance.
Quarrels, are easily begún, but not easily ènded.
Command your témper, or it will command yòu.

Whatever enlarges hópe, likewiſe exalts coùrage.
Thoſe who raiſe énvy, will eaſily incur cènſure.
Little with quíet, is better that ſtrife with plènty.
Deſperate diſéaſes, require deſperate rèmedies.
They are often cáught by deceit, who pràctiſe it.
There is no defence againſt repróach, but obſcùrity.
Whatever is much réad, will be much crìticiſed.
Diſguiſe, can grátify, no longer than it decèives. *Johnſon.*

Charity, begíns at home, but ought not to èndthere.

Do unto óthers, as you would they ſhould do unto yoù.

Defer not till to-mórrow, what ought to be done to-dày.

Whatever is done ſkílfully, appears to be done with èaſe.

Reſpect, is often páid, in proportion as it is clàimed. *Johnſon.*

An indiſcréet man, is often more hurtful than an ill-nàtured one.

Where there is yet ſháme, there may in time be vìrtue. *Johnſon.*

A man knows not the wórth of a thing, till he wànts it.

The great art of life, is to play for múch, and ſtake lìttle. *Johnſon.*

He that too much refines his délicacy, will always endanger his quìet. *Ibid.*

The deſire of appéaring to be wiſe, often prevents our becòming ſo.

The man who feels himſelf ígnorant, ſhould at leaſt be mòdeſt. *Johnſon.*

He that is pleaſed with himſélf, eaſily imagines he ſhall pleaſe òthers.

Many

Many things, difficult to deſign, prove eaſy to perfórmance. *Johnſon.*

Modeſty, is not only an órnament, but a guàrd to virtue. *Spect.* No. 231.

Faction, ſeldom léaves a man honeſt, however it may fìnd him. *Johnſon.*

Without frugality, none can be rích, and with it, very few would be pòor. *Ibid.*

Conveniences, are never míſſed, where they were never enjòyed. *Ibid.*

It is generally the fate of a double dealer, to loſe his pówer, and keep his ènemies. *Ibid.*

Vánity, is often no leſs miſchievous, than negligence or diſhòneſty. *Ibid.*

Sublimity, is produced by aggregátion, and littleneſs, by diſpèrſion. *Ibid.*

Moſt men, are animated with greater ardour by íntereſt, than by fidèlity. *Ibid.*

Firſt we flatter ourſélves, and then the flattery of others is ſure of ſuccèſs. *Spect.* No. 238.

A man cannot be agreeable to óthers, who is not eaſy within himſèlf. *Ibid.* No. 243.

Extended empire, like expanded gold, exchanges ſolid ſtrength, for feeble ſplèndor. *Johnſon.*

He that merely makes a book from books, may be úſeful, but can ſcarcely be grèat. *Ibid.*

Philoſophy, may infuſe ſtúbbornneſs, but religion only can give pàtience. *Ibid.*

The greateſt human vírtue, bears no proportion to human vànity. *Ibid.*

No man, has ſo much cáre, as he who endeavours after the moſt hàppineſs. *Bion.*

Pleaſure, is only recéived, when we believe we give it in retùrn. *Johnſon.*

Moderation, is commonly firm, and firmneſs, is commonly ſuccèſsful. *Johnſon.*

Knowledge of the ſubject, is to a póet what materials are to the àrchitect. *Ibid.*

We are never made ſo ridiculous by the qualities we háve, as by thoſe we affèct to have.

Malevolence to the clérgy, is ſeldom at a great diſtance from irreverence to relìgion. *Johnſon.*

Thoſe, who have moſt helps from árt, are leſs diligent, to cultivate the qualities of nàture.

Such is the conſequence of peeviſhneſs, in can be bórne, only when it is deſpiſed. *Johnſon.*

Thoſe, who make no advances towards éxcellence, may ſtand as warnings againſt fàults. *Ibid.*

Little things, are not valued, but when they are done by thoſe who can do grèater. *Ibid.*

Virtue, is undoubtly moſt láudable in that ſtate, which makes it moſt dìfficult. *Ibid.*

Virtue, may owe her panegyrics to morálity, but muſt derive her authority from relìgion. *Ibid.*

Pleaſure is ſeldom ſuch as it appears to óthers, nor often, ſuch as we repreſent it to ourſèlves. *Ibid.*

There are few, who do not learn by degrees, to práctiſe thoſe crimes, which they ceaſe to cènſure. *Ibid.*

Human life, is every where a ſtate, in which much is to be endúred, and little to be enjòyed. *Ibid.*

Thoſe, that have done nóthing in life, are not qualified to judge of thoſe that have done lìttle. *Ibid.*

Modeſty, is the certain indicátion of a great ſpirit, and impudence, the affectàtion of it. *Spect.* No. 350.

Groſs ignorance, every man has found equally dangerous, with perverted knòwledge. *Johnſon.*

Next to the crime of writing contrary to what a man thínks, is that of writing withòut thinking. *Johnſon.*

Pride, is a vice, which pride itſelf, inclines every man to fínd in others, and to overlook in himſèlf. *Ibid.*

It is remarkable, that death increaſes our veneration for the góod, and extenuates our hatred of the bád. *Ibid.*

Thoſe, whom their virtue reſtrains from deceiving óthers, are often diſpoſed by their own vanity, to deceive themſèlves.

Oeconomy in our affairs, has the ſame effect upon misfórtunes, which good breeding has upon our converſàtions. *Spect.* No. 114.

It is a folly, for an eminent man, to think of eſcáping cenſure, and a weakneſs to be affècted with it. *Spect.* No. 101.

Diligence, in employments of léſs conſequence, is the moſt ſucceſsful introduction to grèater enterpriſes. *Johnſon.*

There are many more ſhíning qualities in the mind of man, but there is none ſo ùſeful, as diſcretion. *Spect.* No. 225.

The natural flights of the human mind, are not from pleaſure to pléaſure, but from hope to hòpe. *Johnſon.*

The vanity of being known to be trúſted with a ſecret, is generally one of the chief motives to diſclòſe it. *Ibid.*

A poem, frigidly didactic, without rhyme, is ſo near to próſe, that the reader only ſcorns it for pretending to be vèrſe. *Ibid.*

When writers of hiſtory, have the leaſt opportunities of knówing the truth, they are in the beſt diſpoſition to tèll it. *Spect.* No. 101.

When we complain of want of memory we are apt to remember what we forgét, and to forget what we remèmber.

The utmoſt exertion of right, is always invídious, and where claims are not eaſily determinable, is always dàngerous. *Johnſon.*

In the ſtate of future perfection, to which we all aſpire, there will be pleaſure without dánger, and ſecurity without reſtràint. *Ibid.*

Health, is ſo neceſſary to all the duties of life, as well as the pleaſures of life, that the críme of ſquandering it, is equal to the fòlly. *Ibid.*

It is not by comparing line with líne, that the merit of great works is to be eſtimated, but by their general effects and ultimate reſùlt. *Ibid.*

Uſury, cheating, extortion, and oppreſſion, have their ſeed in the dréad of want, and vanity, riot, and prodigality, from the ſhàme of it. *Spect.* No. 114.

For the ſame reaſon that paſtoral poetry, was the firſt employment of the human imaginátion, it is generally the firſt literary amuſement of our mìnds. *Johnſon.*

There cannot be a greater ſatisfaction to an honeſt mind, than to ſee thoſe approbations which it gives itſélf, ſeconded by the applauſes of the pùblic. *Spect.* No. 122.

Succeſs and miſcarriage, have the ſame effects in àll conditions; the proſperous, are feared, hated, and fláttered; and the unfortunate, avoided, pitied, and deſpìſed. *Johnſon.*

All travel, has its advantages; if the paſſenger viſits better countries, he may learn to improve his own;

own; and if fortune carries him to wórſe, he may learn to enjòy it. *Johnſon.*

That may generally be ſuſpected to be right, which requires many words to prove it wróng; and that, wrong, which cannot, without ſo much labour, appear to be rìght. *Ibid.*

No accidents, are ſo unfortunate, but that the prudent may draw ſome advántage from them, nor are there any ſo fortunate, that the imprudent may not turn to their prèjudice.

Good habits, are what will certainly improve a man's fortune and reputátion; but, on the other ſide, affluence and fortune, will not as probably produce good affections of the mìnd. *Spectator.* No. 192.

Idle and indecent applications of ſentences taken from ſcripture, is a mode of merriment, which a good man dreads for its prophánenеſs, and a witty man diſdains for its eaſineſs and vulgàrity. *Johnſon.*

He that would paſs the latter part of his life with honour and decency, muſt, when he is young, conſider that he ſhall one day be óld, and remember when he is old, that he has once been yòung. *Ibid.*

No man ſhould think ſo highly of himſelf, as to imagine he could receive nó lights from books, not ſo meanly as to believe he can diſcover nothing but what is to be learned fròm them. *Ibid.*

It is a degree towards the life of angels, when we enjoy converſation, wherein there is nothing preſented but its éxcellence; and a degree towards that of demons, wherein nothing is ſhown but in its degèneracy. *Spect.* No. 100.

Though it muſt be allowed, that he ſuffers moſt like a hero, who hides his grief in ſílence, yet it cannot be denied, that he who complains, acts like

a màn—like a ſocial being, who looks for help from his fellow creatures. *Johnſon.*

The hours of a wiſe man are lengthened by his idéas, as as thoſe of a fool are by his pàſſions: the time of the one, is long, becauſe he does not know what to dó with it, ſo is that of the other, becauſe he diſtinguiſhes every moment of it with uſeful or amuſing thòughts: or, in other words, becauſe the one, is always wiſhing it awáy, and the other, always enjòying it. *Spect.* No. 94.

There ſeem to be ſome minds ſuited to gréat, and others, to lìttle employments; ſome formed to ſoar alóft, and others to grovel on the ground, and confine their regard to a nàrrow ſphere. Of theſe, the one, is in danger of becoming uſeleſs by a daring négligence, the other, by a ſcrupulous ſolìcitude; the one, collects many ideas, but confuſed and indiſtinct; the other, is buried in minute accuracy, but without cọmpaſs, and without dìgnity. *Johnſon.*

How different is the view of paſt life, in the man, who is grown old in knowledge and wíſdom, from that of him who is grown old in ignorance and fòlly! The latter, is like the owner of a barren country, that fills his eye with the proſpect of naked hills and plains, which produce nothing either profitable or ornaméntal, the other, beholds a beautiful and ſpacious landſcape, divided into delightful gardens, green meadows, fruitful fìelds; and can ſcarce caſt his eye on a ſingle ſpot of his poſſeſſiòns, that is not covered with ſome beautiful plant or flower. *Spect.* No. 94.

SENTENCES consisting of DETACHED MEMBERS.

These Sentences have their preceding Members, which for perfect Sense, generally, and not improperly, marked with the Semicolon or Colon; but though these Points, may require Pauses of different Lengths, yet they must, in these Sentences, be accompanied with exactly the same Inflexion of Voice; that is, the falling Inflexion. For as these preceding Members contain perfect Sense, and are not modified by those that follow, they do not, like the first Members of the antithetic Sentence, require the rising Inflexion, but such an Inflexion as shows that complete Sense is formed, but that the Sentence is not concluded; and this Inflexion is the falling Inflexion, without dropping the Voice. To facilitate the Conception of this Tone and Inflexion, let us suppose the first Member detached from what follows, by being the last in the Line:

Some men are made poor by their òwn faults:
ſome, by the faults of òthers.

A friend exaggerates a man's vìrtues:
an enemy inflames his crìmes.

In this arrangement of the Members, we find the Voice is naturally led to give the falling Inflexion to the first Member as well as to the laſt, but in a ſomewhat higher Tone of Voice.

SOME men are made poor by their òwn faults;
ſome, by the faults of òthers.

A friend exaggerates a man's vìrtues; an enemy inflame his crìmes. *Spect.* No. 399.

We ſhould eſteem virtue, though in a fòe; and abhor vice, though in a frièend. *Spect.* No. 399.

In things difficult, there is danger from ìgnorance; in things eaſy, from còndence. *Johnſon.*

Intereſt and pride harden the hèart; and it is in vain to diſpute againſt avarice and pòwer. *Ibid.*

Where there is emulation, there will be vànity; and where there is vanity, there will be fòlly. *Ibid.*

Hypocriſy is the neceſſary burden of vìllainy; affectation, part of the choſen trappings of fòlly. *Ibid.*

If miſery be the effect of virtue, it ought to be rèverenced; if of ill fortune, it ought to be pìtied. *Ibid.*

Integrity without knowledge is weak, and generally ùſeleſs; and knowledge without integrity, is dangerous and drèadful. *Ibid.*

To prevent evil, is the great end of gòvernment; the end for which vigilance and ſeverity are properly emplòyed. *Ibid.*

The parts of the greateſt things are lìttle; what is little can be put prétty, and by claiming dignity, becomes ridìculous. *Ibid.*

As knowledge advances, pleaſure paſſes from the eye to the èar; but returns as it declines, from the ear to the èye. *Ibid.*

Many men miſtake the love for the pràctice of virtue; and are not ſo much good men, as the frièends of goodneſs. *Ibid.*

An epithet or metaphor drawn from nature, ennobles àrt; an epithet or metaphor drawn from art, degrades nàture. *Ibid.*

Virtue is the ſureſt foundation both of reputation and fòrtune; and the firſt ſtep to greatneſs, is to be hòneſt. *Ibid.*

Whilſt an author is yet living, we eſtimate his powers by the wòrſt performance; when he is dead, we rate them béſt. *Johnſon.*

Death, which is conſidered as the greateſt evil, happens to àll; the greateſt good, be it what it will, is the lot but of a pàrt. *Ibid.*

Men of honour ſhould endeavour to pleaſe only the wòrthy; and the man of merit ſhould deſire to be tried only by his peèrs. *Spect.* No. 188.

Nature makes us poor, only when we want nèceſſaries; but cuſtom gives the name of poverty to the want of ſuperflùities. *Johnſon.*

A man's firſt care ſhould be to avoid the reproaches of his own hèart; his next, to eſcape the cenſures of the wòrld. *Spect.* No. 122.

Memory is the purveyor of rèaſon; the power which places thoſe images before the mind, upon which the judgement is to be èxerciſed. *Johnſon.*

The luſtre of diamonds is invigorated by the interpòſition of dàrker bodies; the lights of a picture are created by ſhàdes. *Ibid.*

He that is loudly praiſed, will be clamorouſly cènſured; he that riſes haſtily into fame, will be in danger of ſinking ſuddenly into oblìvion. *Ibid.*

The power of a political treatiſe depends much on the diſpoſition of the pèople: whén a nation is combuſtible, a ſpark will ſet it on fìre. *Ibid.*

Wiſdom comprehends at once the end and the mèans; eſtimates eaſineſs or difficulty, and is cautious or confident in due propòrtion. *Ibid.*

Good-nature is more agreeable in converſation than wìt; and gives a certain air to the countenance, which is more amiable than beaùty. *Spectator*, No. 169.

In

In every work, one part muſt be for the ſake of òthers; a palace muſt have its paſſages, a poem muſt have its tranſìtions. *Johnſon.*

To count is a mòdern practice: the ancient method was to guèſs; and when numbers are gueſſed, they are always magnified. *Ibid.*

Nations have changed their chàracters; ſlavery is now no where more patiently endured than in countries once inhabited by the zealots of líberty. *Ibid.*

To enlarge dominions, has been the boaſt of màny princes; to diffuſe happineſs and ſecurity through wide regions, has been granted to fèw. *Ibid.*

Of the powers of the mind it is difficult to form an èſtimate: many have excelled Milton in their firſt eſſays, who never roſe to works like Paradiſe Lòſt. *Ibid.*

Reproof ſhould not exhauſt its power upon pètty failings; let it watch diligently againſt the incurſion of vice, and leave foppery and futility to die of themſèlves. *Ibid.*

Forms of government are ſeldom the reſult of much deliberàtion; they are framed by chance in popular aſſemblies, or in conquered countries, by deſpotic authòrity. *Ibid.*

Human characters are by no means cònſtant: men change by change of place, of fortune, of acquàintance: he who is at one time a lover of pleaſure, is at another, a lover of money. *Ibid.*

Reſentment is an union of ſorrow with malìgnity; a combination of a paſſion, which all endeavour to avoid, with a paſſion which all concur to detèſt. *Ibid.*

Money confounds ſubordination, by overpowering the diſtinctions of rank and bìrth; and weakens authority,

authority, by ſupplying power of reſiſtance or expedients for eſcàpe. *Johnſon.*

The obedience of children to their parents is the baſis of all gòvernment; and ſet forth as the meaſure of that obedience which we owe to thoſe whom Providence has placed òver us. *Spect.* No. 189.

To tell our own ſecrets is generally folly, but that folly is without guìlt; to communicate thoſe with which we are entruſted is always treachery, for the moſt part combined with fòlly. *Johnſon.*

The perverſeneſs of mankind makes it often miſchievous in men of eminence to give way to mèrriment; the idle or the illiterate, will often ſhelter themſelves under what they ſay in thòſe moments. *Ibid.*

Man is ſeldom willing to let fall the opinion of his own dìgnity; he is better content to want diligence than pòwer; and ſooner confeſſes the depravity of his will, than the imbecillity of his nàture. *Ibid.*

A modeſt man preſerves his character as a frugal man does his fòrtune; if either of them live to the height of either, one will find loſſes, the other errors, which he has not ſtock by him to make ùp. *Spect.* No. 206.

It was a principle among the ancients, that acute diſeaſes are from heaven, and chronical from ourſèlves: the dart of death indeed falls from heaven, but we poiſon it by our own miſcòduct. *Johnſon.*

Every novelty appears more wonderful as it is remote from any thing with which experience or teſtimony have hitherto acquàinted us; and if it paſſes farther beyond the notions that we have been accuſtomed to form, it becomes at laſt incrèdible. *Ibid.*

Diffidence may check reſolution, and obſtruct performance; but compenſates its embarraſſments by more important advantages: it conciliates the proud, and ſoftens the ſevere, averts envy from excellence, and cenſure from miſcarriage. *Johnſon.*

The ſounds of our Engliſh words are commonly like thoſe of ſtring muſic; ſhort and tranſient; which riſe and periſh upon a ſingle touch; thoſe of other languages are like the notes of wind inſtruments; ſweet and ſwelling; and lengthened out into variety of modulation. *Spect.* No. 135.

There is a call upon mankind to value and eſteem thoſe who ſet a moderate price upon their own merit; and ſelf-denial is frequently attended with unexpected bleſſings, which in the end abundantly recompence ſuch loſſes as the modeſt ſeem to ſuffer in the ordinary occurrences of life. *Spectator.* No. 206.

To be rich, is to have more than is deſired, and more than is wanted; to have ſomething which may be ſpent without reluctance, and ſcattered without care; with which the ſudden demands of deſire may be gratified, the caſual freaks of fancy indulged, or the unexpected opportunities improved. *Johnſon.*

When honour is a ſupport to virtuous principles, and runs parallel with the laws of God and our country, it cannot be too much cheriſhed and encouraged: but when the dictates of honour are contrary to thoſe of religion and equity, they are the greateſt depravations of human nature. *Spectator.* No. 99.

Life is conſtantly ravaged by invaders; one ſteals away an hour, and another a day; one conceals the robbery by hurrying us into buſineſs, another by lulling us with amuſement: the depredation is continued

tinued through a thouſand viciſſitudes of tumult and tranquillity, till having loſt all, we can loſe no more. *Johnſon.*

It was the labour of Socrates to turn philoſophy from the ſtudy of nature to ſpeculations upon life; but there have been, and are, other preceptors, who are for turning off attention from life to nature. They ſeem to think they we are placed here to watch the growth of plants, or the motion of the ſtars. *Ibid.*

It is the fate of thoſe who toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the proſpect of good: to be diſgraced by miſcarriage or puniſhed for neglect, where ſucceſs would have been without applauſe, and diligence without reward. *Ibid.*

It is not a ſufficient vindication of a character in hiſtory, that it is drawn as it appears, for many characters ought never to be drawn: nor of a narrative, that the truth of events is agreeable to obſervation and experience; for that obſervation which is called knowledge of the world, will be found much more frequently to make men cunning than good. *Ibid.*

When I look upon the tombs of the great, every emotion of envy dies in me: when I read the epitaphs of the beautiful, every inordinate deſire goes out: when I meet with the grief of parents upon a tombſtone, my heart melts with compaſſion; when I ſee the tomb of the parents themſelves, I conſider the vanity of grieving for thoſe we muſt quickly follow. *Spect.* No. 26.

Power and wealth ſupply the place of each other: power confers the ability of gratifying our deſires without the conſent of others: wealth enables us

to

to obtain the consent of others to our gratificàtion: power, simply considered, whatever it confers on one, must take from anòther: wealth enables its owner to give to others, by taking only from himsèlf: power pleases the violent and próud: wealth delights the placid and the timorous: youth therefore flies at power, and age grovels after riches. *Johnson.*

It is hard to say, whether it should most provoke our contempt or our pity, to hear what solemn expressions of respect and kindness will pass between men, almost upon no occasion: how great honour and esteem they will declare for one whom perhaps they never saw befóre; and how entirely they are, all on the sudden, devoted to his service and interest for no rèason: how infinitely and eternally obliged to him for no bénefit; and how extremely they will be concerned for him, yea, and affected too, for no càuse. *Tillotson.*

SEN-

SENTENCES formed on ſimilar Members in a SERIES.

This Species of Sentence has been explained at large in the foregoing Part of this Work, p. 78. to which the Reader muſt be referred. But that no Method may be left untried to give Youth a juſt Idea of pronouncing this Species of Sentence, it has been thought expedient to print the ſeveral Members requiring the falling Inflexion in diſtinct Lines, and to point them with the Semicolon; as this, it is preſumed, from the Aſſociation between the Eye and the Ear, will naturally lead the Voice to adopt the Inflexion required.

THE miſer, is more induſtrious than the ſàint;
the pains of gètting;
the fear of lòſing;
and the inability of enjóying his wealth, have been the mark of ſatire in all ages. *Spect.* No. 624.

The miſer, is more induſtrious than the ſàint; the pains of gètting, the fear of lòſing, and the inability of enjóying his wealth, have been the mark of ſatire in all ages.

When ambition pulls òne way;
intereſt anòther;
inclination a thìrd;
and perhaps reaſon contrary to áll, a man is likely to paſs his time but íll, who has ſo many different parties to pleaſe. *Spect.* No. 162.

When ambition pulls òne way, intereſt anòther, inclination a thìrd, and perhaps reaſon contrary to áll, a man is likely to paſs his time but íll, who has ſo many different parties to pleaſe.

To play with important trùths ;
to diſturb the repoſe of eſtabliſhed tènets ;
to ſubtilize objèctions ;
and elude próof, is too often the ſport of youthful vanity, of which maturer experience commonly repents. *Johnſon.*

To play with important trùths, to diſturb the repoſe of eſtabliſhed tènets, to ſubtilize objèctions, and elude próof, is too often the ſport of youthful vanity, of which maturer experience commonly repents.

The chief ſecurity againſt the fruitleſs anguiſh of impatience, muſt ariſe, from frequent reflection, on the wiſdom and goodneſs of the God of nature ;
in whoſe hands are riches and pòverty ;
honour and diſgràce ;
pleaſure and páin, and life and deàth. *Ibid.*

The chief ſecurity againſt the fruitleſs anguiſh of impatience, muſt ariſe, from frequent reflection, on the wiſdom and goodneſs of the God of nature ; in whoſe hands are riches and pòverty, honour and diſgràce, pleaſure and páin, and life and deàth.

It is the moſt agreeable talent of an hiſtorian, to be able to draw up his armies and fight his battles in proper exprèſſions ;
to ſet before our eyes the diviſions, cabals, and jealouſies of great mèn ;
to lead us, ſtep by ſtep, into the ſeveral actions and events of his hìſtory. *Spect.* No. 420.

It is the moſt agreeable talent of an hiſtorian, to be able to draw up his armies and fight his battles in proper exprèſſions ; to ſet before our eyes the diviſions, cabals, and jealouſies of great mèn ; to lead us, ſtep by ſtep, into the ſeveral actions and events of his hìſtory.

Were

Were the miſer's repentance upon the neglect of a good bàrgain;
his ſorrow for being over-rèached;
his hope of improving a ſùm;
and his fear of falling into wànt;
directed to their proper óbjects, they would make ſo many chriſtian graces and virtues. *Spectator.* No. 624.

Were the miſer's repentance upon the neglect of a good bàrgain, his ſorrow for being over-rèached, his hope of improving a ſùm, and his fear of falling into wànt, directed to their proper object, they would make ſo many chriſtian graces and virtues.

Life conſiſts, not of a ſeries of illuſtrious actions or elegant enjóyments; the greater part of our time paſſes in compliance with necèſſities;
in the performance of daily dùties;
in the removal of ſmall inconvéniences, in the procurement of petty pleàſures. *Johnſon.*

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Were the books of our beſt authors to be retailed to the public, and every page ſubmitted to the taſte of forty or fifty thouſand readers, I am afraid we ſhould complain of many flat exprèſſions;
trivial obſervàtions;
beaten tòpics;
and common thóughts, which go off very well in the lump. *Spect.* No. 124.

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ſhould complain of many flat exprèſſions, trivial obſervàtions, beaten tòpics, and common thóughts, which go off very well in the lump.

Livy deſcribes every thing in ſo lively a manner, that his whole hiſtory is an admirable pìcture;
and touches on ſuch proper circùmſtances in every ſtory, that his reader becomes a kind of ſpectàtor;
and feels in himſelf, all the variety of paſſions, which are correſpondent to the ſeveral parts of the relation. *Spect.* No. 420.

Livy deſcribes every thing in ſo lively a manner, that his whole hiſtory is an admirable pìcture; and touches on ſuch proper circmſtances in every ſtory, that his reader becomes a kind of ſpectàtor; and feels in himſelf, all the variety of paſſions, which are correſpondent to the ſeveral parts of the relation.

A perſon, who is poſſeſſed of an habitual good intention in his actions, enters upon no ſingle circumſtance of life, without conſidering it, as well pleaſing to the great Author of his bèing;
conformable to the dictates of rèaſon;
ſuitable to human nature in géneral, or to that particular ſtation in which Providence has placed him. *Spect.* No. 213.

A perſon, who is poſſeſſed of an habitual good intention in his actions, enters upon no ſingle circumſtance of life, without conſidering it, as well pleaſing to the great Author of his bèing; conformable to the dictates of rèaſon; ſuitable to human nature in géneral, or to that particular ſtation, in which Providence has placed him.

A man has frequent opportunities of mitigating the fierceneſs of a pàrty;
of doing juſtice to the character of a deſerving màn;

of

of ſoftening the ènvious ;
quieting the ángry ;
and rectifying the prèjudiced ;
which are all of them employments ſuited to a reaſonable nature, and bring great ſatisfaction to the perſon, who can buſy himſelf in them with diſcretion. *Spectator.*

A man has frequent opportunities of mitigating the fierceneſs of a pàrty ; of doing juſtice to the character of a deſerving màn ; of ſoftening the ènvious; quieting the ángry ; and rectifying the prèjudiced ; which are all of them employments ſuited to a reaſonable nature, and bring great ſatisfaction to the perſon, who can buſy himſelf in them with diſcretion.

The moſt open, inſtructive, and unreſerved diſcourſe, is that, which paſſes between two perſons, who are familiar and intimate friends. On theſe occaſions, a man gives a looſe to every paſſion and every thought that is ùppermoſt ;
diſcovers his moſt retired opinions of perſons and thìngs ;
tries the beauty and ſtrength of his ſèntiments ;
and expoſes his whole ſóul, to the examination of his frièend. *Spect.* No. 68.

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Since the Author of our being, has planted no wandering paſſion in us, no deſire which has not its object,

object, futurity is the proper object of the paſſion, ſo conſtantly exerciſed about it ;
and this reſtleſſneſs in the prèſent ;
this aſſigning ourſelves over to farther ſtages of duràtion ;
this ſucceſſive graſping at ſomewhat ſtill to cóme, appears to me a kind of inſtinct or natural ſymptom, which the mind of man has of its own immortality. *Spect.* No. 210.

Since the Author of our being, has planted no wandering paſſion in us, no deſire which has not its object, futurity is the proper object of the paſſion, ſo conſtantly exerciſed about it ; and this reſtleſſneſs in the prèſent, this aſſigning ourſelves over to farther ſtages of duràtion, this ſucceſſive graſping at ſomewhat ſtill to cóme, appears to me a kind of inſtinct or natural ſymptom, which the mind of man has of its own immortality.

What innumerable multitudes of people lie confuſed together under the pavement of an ancient cathedral !
how men and wòmen ;
friends and ènemies ;
prieſts and ſòldiers ;
monks and prébendaries, are crumbled amongſt one another, and blended together in the ſame common maſs !
how beaúty, ſtréngth, and youth ;
with old àge ;
wèakneſs ;
and defórmity, lie undiſtinguiſhed, in the ſame promiſcuous heap of matter. *Ibid.* No. 26.

What innumerable multitudes of people lie confuſed together under the pavement of an ancient cathedral ! how men and wòmen, friends and ènemies,

mies, prieſts and ſòldiers, monks and prébendaries are crumbled amongſt one another, and blended together in the ſame common maſs! how beaúty, ſtréngth, and youth, with old àge, wèakneſs, and deformity, lie undiſtinguiſhed, in the ſame promiſcuous heap of matter.

The ill-natured man, though but of equal parts, gives himſélf a larger field to expatiate in, than the good-natured man can reconcile to his feelings: he expoſes thoſe failings in human nature which the other would caſt a vèil over;
laughs at vices, which the other either excuſes or concèals;
gives utterance to reflections, which the other ſtìfles;
falls indifférently upon friends or ènemies;
expoſes the perſon who has obliged him;
and, in ſhort, ſticks at nothing, that may eſtabliſh the character of a wit. *Spect.* No. 169.

The ill-natured man, though but of equal parts, gives himſelf a larger field to expatiate in, than the good-natured man can reconcile to his feelings: he expoſes thoſe failings in human nature which the other would caſt a vèil over; laughs at vices, which the other either excuſes or concèals; gives utterance to reflections, which the other ſtìfles; falls indifferently upon friends or ènemies; expoſes the perſon who has obliged him; and, in ſhort, ſticks at nothing, that may eſtabliſh the character of a wit.

As virtue is the moſt reaſonable and genuine ſource of honour, we generally find in titles, an intimation of ſome particular merit, that ſhould recommend men to the high ſtations which they poſſeſs: holineſs is aſcribed to the Pòpe;

majeſty to kìngs ;
ſerenity, or mildneſs of temper, to prìnces ;
excellence, or perfection, to ambàſſadors ;
grace to archbìſhops ;
honour to pèers ;
worſhip, or venerable behaviour, to màgiſtrates ;
and réverence, which is of the ſame import as the former, to the inferior clèrgy. *Spect.* No. 219.

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The inconveniences of attendance on great men, are more lamented than felt. To the greater number, ſolicitation is its own reward ; to be ſeen in good còmpany ;
to talk of familiarities with men of pòwer ;
to be able to tell the freſheſt nèws ;
to gratify an inferior circle with predictions of increaſe or decline of fàvour ;
and to be regarded as a candidate for high óffices, are compenſations, more than equivalent to the delay of favours ; which perhaps he that begs them, has hardly confidence to expect. *Johnſon.*

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A poet, of leſs judgment and invention than Milton, would have found it very difficult, to have filled the tender parts of his poem, with ſentiments, proper for a ſtate of ìnnocence;
to have deſcribed the warmth of love, and the profeſſions of it, without artifice or hypèrbole;
to have made the man ſpeak the moſt endearing things, without deſcending from his natural dígnity, and the woman receiving them without departing from the modeſty of her chàracter;
in a word, to adjuſt the prerogatives of wiſdom and beauty, and make each appear to the other, in its proper force and lovelineſs. *Spect.* No. 321.

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Let a man's innocence be what it wìll; let his virtues riſe to the higheſt pitch of perfection attainable in this life, there will be ſtill in him ſo many ſecret ſìns;

ſo many human frailties;
ſo many offences of ignorance, paſſion, and prejudice;
ſo many unguarded words and thoughts;
and, in ſhort, ſo many defects, in his beſt actions, that, without the advantages of ſuch an expiation and atonement as chriſtianity has revealed to us, it is impoſſible that he ſhould be cleared before his ſovereign judge, or that he ſhould be able to ſtand in his ſight. *Spect.* No. 513.

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The bounding of Satan over the walls of Paradiſe;
his ſitting in the ſhape of a cormorant, upon the tree of life, which ſtood in the centre of it, and overtopped all the other trees in the garden;
his alighting among the herd of animals which are ſo beautifully repreſented as playing about Adam and Eve;
together with his transforming himſelf into different ſhapes, in order to hear their converſation, are circumſtances, that give an agreeable ſurpriſe to the reader, and are deviſed with great art, to connect that ſeries of adventures, in which the poet has engaged this artificer of fraud. *Ibid.* No. 321.

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The bounding of Satan over the walls of Paràdiſe; his ſitting in the ſhape of a cormorant, upon the tree of life, which ſtood in the centre of it, and overtopped all the other trees in the gàrden; his alighting among the herd of animals, which are ſo beautifully repreſented as playing about Adam and Eve; together with his transforming himſelf into different ſhapes, in order to hear their converſátion, are circumſtances, that give an agreeable ſurpriſe to the reader, and are deviſed with great art, to connect that ſeries of adventures, in which the poet has engaged this artificer of fraud.

When a political deſign has ended in miſcarriage or ſuccèſs;
when every eye and every ear is witneſs to general diſcontent or general ſatisfáction, it is then a proper time to diſentangle confuſion, and illuſtrate obſcùrity;
to ſhow by what cauſes every event was produced, and in what effects it is likely to tèrminate;
to lay down with diſtinct peculiarity, what rumour always huddles in general exclamations, or perplexes by undigeſted nàrratives;
to ſhew whence happineſs or calamity is derived, and whence it may be expècted;
and honeſtly to lay before the people, what enquiry can gather of the paſt, and conjecture can eſtimate of the future. *Johnſon.*

When a political deſign has ended in miſcarriage or ſuccèſs; when every eye and every ear is witneſs to general diſcontent or general ſatisfáction, it is then a proper time to diſentangle confuſion, and illuſtrate obſcùrity; to ſhew by what cauſes every event was produced, and in what effects it is likely to tèrminate; to lay down with diſtinct peculiarity,

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The care of the theatrical critic ſhould be to diſtinguiſh error from inability, faults of inexperience from defects of nature. Action, irregular and turbulent, may be reclàimed;
vociferation, vehement and confuſed, may be reſtrained and mòdulated;
the ſtalk of the tyrant, may become the gait of a màn;
the yell of inarticulate diſtreſs, may be reduced to human lamentàtion;
all theſe faults, ſhould be, for a time, overlooked, and afterwards cenſured with gentleneſs and candour: but if in an actor there appears an utter vacancy of mèaning;
a frigid equàlity;
a ſtupid lànguor;
a torpid ápathy; the greateſt kindneſs that can be ſhewn him, is a ſpeedy ſentence of expulſion. *Johnſon.*

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But, at the ſame time, the hen, that has all this ſeeming ingenuity in the conduct of her eggs (which is indeed abſolutely neceſſary for the continuation of the ſpecies) conſidered in other reſpects, is without the leaſt glimmering of thought or common ſenſe. She miſtakes a piece of chalk for an egg, and ſits upon it in the ſame mànner;
ſhe is inſenſible of any increaſe or diminution in the number of thoſe ſhe làys;
ſhe does not diſtinguiſh between her own, and thoſe of another ſpècies;
and when the birth appears of never ſo different a bird, will cheriſh it for her òwn.
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If we would have the kindneſs of others, we muſt endure their follies. He who cannot perſuade himſelf to withdraw from ſociety, muſt be content to pay a tribute of his time, to a multitude of tyrants: to the lóiterer, who makes appointments he never kèeps—
to the conſúlter, who aſks advice which he never tàkes—
to the bóaſter, who bluſters only to be pràiſed—
to the complaíner, who whines only to be pìtied—
to the projéctor, whoſe happineſs is only to entertain his friends with expectations, which all but himſelf know to be vàin—
to the œcónomiſt, who tells of bargains and ſèttlements—
to the politícian, who predicts the fate of battles and breach of allìances—
to the úſurer, who compares the different fùnds—
and to the tálker, who talks only becauſe he lòves to be talking. *Johnſon.*

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the different fùnds—and to the tálker, who talks only becauſe he lòves to be talking.

For my part, I freely indulge my ſoul in the confidence of its future grandeur; it pleaſes me to think that I, who know ſo ſmall a portion of the works of the Creator, and with ſlow and painful ſteps, creep up and down on the ſurface of this globe, ſhall ere long ſhoot away with the ſwiftneſs of imaginàtion;
trace out the hidden ſprings of nature's operàtions;
be able to keep pace with the heavenly bodies in the rapidity of their carèer;
be a ſpectator of the long chain of events, in the natural and moral wòrlds;
viſit the ſeveral apartments of the creàtion;
know how they are furniſhed and how inhàbited;
comprehend the order and meaſure, the magnitude and diſtances of thoſe orbs, which to us, ſeem diſpoſed without any regular deſign, and ſet all in the ſame cìrcle;
obſerve the dependence of the parts of each ſy`ſtem;
and (if our minds are big enough) to graſp the theory of the ſeveral ſyſtems upon one another, from whence reſults the harmony of the univerſe. *Spect.* No. 635.

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nature's operàtions; be able to keep pace with the heavenly bodies in the rapidity of their carèer; be a ſpectator of the long chain of events, in the natural and moral wòrlds; viſit the ſeveral apartments of the creàtion; know how they are furniſhed and how inhàbited; comprehend the order and meaſure, the magnitude and diſtances of thoſe orbs, which to us, ſeem diſpoſed without any regular deſígn, and ſet all in the ſame cìrcle; obſerve the dependance of the parts of each ſy`ſtem; and (if our minds are big enough) to graſp the theory of the ſeveral ſyſtems upon one another, from whence reſults the harmony of the univerſe.

SERIES with the RISING INFLEXION.

The following Sentences ſeem to require a ſomewhat different Pronunciation from the foregoing: both of them adopt a Repetition of the ſame Inflexion, to correſpond with the Repetition of a ſimiliar Member; but as the former require a Repetition of the falling Inflexion, the latter demand a Repetition of the riſing Inflexion, at the End of each Member. See Elements of Elocution, vol. i. pag. 257.

TO find the neareſt way from truth to truth, or from purpoſe to effect: not to uſe more inſtruments where fewer will be ſufficient; not to move by wheels and levers, what will give way to the naked hánd, is the great proof of a healthful and vigorous mind, neither feeble with helpleſs ignorance, nor overburdened with unweildy knowledge. *Johnſon.*

A guilty or a diſconténted mind, a mind, ruffled by ill fortune, diſconcerted by its own páſſions, ſoured by negléct, or fretting at diſappoíntments, hath not leiſure to attend to the neceſſity or reaſonableneſs of a kindneſs deſired, nor a taſte for thoſe pleaſures which wait on beneficence, which demand a calm and unpolluted heart to reliſh them.

He cannot be properly choſen for a friend, whoſe kindneſs is exhaled by its own warmth, or frozen by the firſt blaſt of ſlánder; he cannot be a uſeful counſellor, who will hear no opinion but his ówn; he will not much invíte confidence, whoſe principal maxim is to ſuſpéct; nor can the candour and frank-

neſs of that man be much eſteemed, who ſpreads his arms to human kind, and makes every man without diſtinction a denizen of his boſom. *Johnſon.*

It is owing to our having early imbibed falſe notions of virtue, that the word *Chriſtian* does not carry with it, at firſt view, all that is great, worthy, friendly, generous, and heroic. The man who ſuſpends his hopes of the reward of worthy actions till after déath; who can beſtow, unſéen; who can overlook hátred, do good to his ſlánderer; who can never be angry at his fríend, never revengeful to his énemy, is certainly formed for the benefit of ſociety: yet theſe are ſo far from heroic virtues, that they are but the ordinary duties of a chriſtian. *Partly from the Spect.* No. 356.

In almoſt all countries the moſt ancient poets are conſidered as the beſt: whether it be that every other kind of knowledge is an acquiſition gradually attained, and poetry is a gift conferred at ónce; or that the firſt poetry of every nation ſurpriſed them as a novelty, and retained the credit by conſent which is received by accident at fírſt; or whether as the province of poetry is to deſcribe nature and paſſion, which are always the ſame, the firſt writers took poſſeſſion of the moſt ſtriking objects for deſcription, and the moſt probable occurrences for fiction, and left nothing to thoſe that followed them but tranſcription of the ſame events, and new combinations of the ſame images. Whatever be the reaſon, it is commonly obſerved that the early writers are in poſſeſſion of nature, and their followers, of art. *Johnſon.*

When we ſee the avaricious and crafty, taking companions to their tables and their beds, without any enquiry but after farms and móney; or the giddy

and

and thoughtleſs uniting themſelves for life to thoſe whom they have only ſeen by the light of tápers; when parents make articles for children without enquiring after their conſént; when ſome marry for heirs to diſappoint their bróthers, and others throw themſelves into the arms of thoſe they do not love, becauſe they have found themſelves rejected where they were more ſolicitous to pléaſe; when ſome marry becauſe their ſervants chéat them, ſome becauſe they ſquander their ówn money; ſome becauſe their houſes are peſtered with cómpany, ſome becauſe they will live like other péople, and ſome becauſe they are ſick of themſélves; we are not ſo much inclined to wonder that marriage is ſometimes unhappy, as, that it appears ſo little loaded with calamity; thoſe therefore of the above deſcription that ſhould rail againſt matrimony, ſhould be informed, that they are neither to wonder or repine, that a contract begun on ſuch principles has ended in diſappointment. *Johnſon.*

Loose Sentences

These Sentences always conſiſt of one Member at leaſt which forms perfect Senſe before the End; and this Member is generally, and not improperly, marked with the Colon or Semicolon; which in this Caſe require the ſame Pauſe and Inflexion of Voice, as the ſame Points in the Sentences conſiſting of Detached Members, page 251. That is, the Voice muſt not be ſuſpended as at the Comma, but muſt reſt and fix itſelf with the falling Inflexion, in a ſomewhat higher Tone of Voice than in the preceding Part of the Sentence, and as if the laſt word had a Degree of Emphaſis on it. To mark this Tone and Inflexion in the following Sentences, the grave Accent is placed on the laſt accented Word of the principal conſtructive Member.

THAT which is ſtrange, is delìghtful; and a pleaſing error is not willingly detected. *Johnſon.*

Nothing can atone for the want of mòdeſty; without which, beauty is ungraceful, and wit deteſtable. *Steele.*

Things may be ſeen differently, and differently ſhèwn; but actions are viſible, though motives are ſecret. *Johnſon.*

While the Romans were poor, they robbed mankìnd; and as ſoon as they became rich, they robbed one another. *Ibid.*

Some

Some deſire is neceſſary to keep life in in mòtion; and he whoſe real wants are ſupplied, muſt admit thoſe of fancy. *Johnſon.*

The fear of death often proves mòrtal; and ſets people on methods to ſave their lives, which infallibly deſtroy them. *Spect.* No. 25.

The opinions of every man muſt be learned from himſèlf: concerning his practice, it is ſafeſt to truſt the evidence of others. *Johnſon.*

Dependance is a perpetual call upon humànity; and a greater excitement to tenderneſs and pity, than any other motive whatſoever. *Spect.* No. 181.

If we hope for what we are not likely to poſſeſs, we act and think in vàin; and make life a greater dream and ſhadow, than it really is. *Spectator.* No. 535.

Thoſe who attempt nothing themſelves, think every thing eaſily perfòrmed; and conſider the unſucceſsful always as criminal. *Johnſon.*

He that thinks himſelf capable of aſtoniſhing, may write blànk verſe; but thoſe that hope only to pleaſe, muſt condeſcend to rhyme. *Ibid.*

Thoſe writers who lie on the watch for novelty, can have little hopes of greàtneſs; for great things cannot have eſcaped former obſervation. *Ibid.*

It is with knowledge as with wèalth; the pleaſure of which lies more in making endleſs additions, than in taking a view of our old ſtore. *Spectator.* No. 626.

The uncivilized in all countries have patience proportionate to their unſkìlfulneſs; and are content to attain their end by very tedious methods. *Johnſon.*

Wit, like all other things ſubject by their nature to the choice of man, has its changes and fàſhions; and at different times takes different forms. *Ibid.*

The

The utmoſt we can hope for in this world, is contèntment; if we aim at any thing higher, we ſhall meet with nothing but grief and diſappointment. *Spect.* No. 163.

Wherever there is wealth, there will be dependance and expectàtion; and wherever there is dependance, there will be an emulation of ſervility. *Johnſon.*

Life, however ſhort, is made ſtill ſhorter by waſte of time; and its progreſs towards happineſs, though naturally ſlow, is yet retarded by unneceſſary labour. *Ibid.*

Men ſometimes ſuffer by injudicious kìndneſs; and become ridiculous without their own faults; by the abſurd admiration of their friends. *Ibid.*

There is a vigilance of obſervation, and accuracy of diſtinction, which books and precepts cannot confèr; and from this, almoſt all original and native excellence proceeds. *Ibid.*

By forbearing to do what may innocently be done, we may hourly add new vigour to reſolùtion; and ſecure the power of reſiſtance, when pleaſure or intereſt ſhall lend their charms to guilt. *Ibid.*

Whatever advantages we ſnatch beyond a certain portion allotted us by nature, is like money ſpent before it is dùe; which, at the time of regular payment, will be miſſed and regretted. *Ibid.*

Truth ſeems to fly from curiòſity; and as many enquiries produce many narratives, whatever engages the public attention, is immediately diſguiſed by the embelliſhments of fiction. *Ibid.*

All perhaps are more willing to honour paſt than prèſent excellence; and the mind contemplates genius through the ſhades of age, as the eye ſurveys the ſun through artificial opacity. *Ibid.*

It is a hard and nice ſubject for a man to ſpeak of himſèlf, ſays Cowley; it grates his own hèart to ſay any thing of diſparagement, and the reader's èars to hear any thing of pràiſe from him. *Spectator.*

Reaſon ſhows itſelf in all occurrences of life; whereas the brute makes no diſcovery of ſuch a talent, but in what immediately regards his own preſervation, or the continuance of his ſpecies. *Ibid.* No. 120.

Whoever is engaged in a multiplicity of buſineſs, muſt tranſact much by ſubſtitution, and leave ſomething to hàzard; and he that attempts to do all, will waſte his time in doing little. *Johnſon.*

He that purſues fame with juſt claims, truſts his happineſs to the winds; but he that endeavours after it by falſe merit, has to fear, not only the violence of the ſtorm, but the leaks of his veſſel. *Ibid.*

Nothing that is not a real crime, makes a man appear ſo contemptible and little in the eyes of the world as incònſtancy; eſpecially when it regards religion or party. *Spect.* No. 162.

It is of the laſt importance to ſeaſon the paſſions of a child with devòtion; which ſeldom dies in a mind that has received an early tincture of it. *Ibid.* No. 201.

As the end of method is perſpicuity, that ſeries is ſufficiently regular that avoids obſcùrity; and where there is no obſcurity, it will not be difficult to diſcover method. *Johnſon.*

Where neceſſity ends, curioſity begìns; and no ſooner are we ſupplied with every thing that nature can demand, than we ſit down to contrive artificial appetites. *Ibid.*

We may as eaſily make wrong eſtimates of our own courage as our own humìlity; by miſtaking a ſudden

ſudden efferveſcence of imagination, for ſettled reſolution. *Johnſon.*

Admiration muſt be continued by that novelty which firſt produced it; and how much ſoever is given, there muſt always be reaſon to imagine that more remains. *Ibid.*

He that waits for an opportunity to do much at once, may breathe out his life in idle wiſhes; and regret in the laſt hour his uſeleſs intentions and barren zeal. *Ibid.*

Animals in their generation, are wiſer than the ſons of men; but their wiſdom is confined to a few particulars, and lies in a very narrow compaſs. *Spect.* No. 120.

Thoſe who cannot ſtrike with force, can however poiſon their weapon; and weak as they are, give mortal wounds, and bring a hero to the grave. *Johnſon.*

That a proper reſpect ſhould be paid to the rules of criticiſm, will be readily allowed; but there is always an appeal from criticiſm to nature. *Ibid.*

To ſet the mind above the appetites, is the end of abſtinence; which one of the Fathers obſerves to be, not a virtue, but the groundwork of a virtue. *Ibid.*

Truth is never the leſs ſo, for not being attended to; and it is the nature of actions, not the number of actors, by which we ought to regulate our behaviour. *Spect.* No. 576.

The deſires of man increaſe with his acquiſitions: every ſtep which he advances, brings ſomething within his view which he did not ſee before, and which, as ſoon as he ſees it, he begins to want. *Johnſon.*

Nothing was ever ſaid with uncommon felicity, but by the co-operation of chance; and therefore wit,

wit, as well as valour, muſt be content to ſhare its honours with fortune. *Johnſon.*

The regard of the public is not to be kept but by tribute; and the remembrance of paſt ſervice will quickly languiſh, unleſs ſucceſſive performances frequently revive it. *Ibid.*

We are more powerfully excited to emulation by thoſe who have attained the higheſt degree of excellence; and whom we can therefore with leaſt reaſon hope to equal. *Ibid.*

To judge rightly of an author, we muſt tranſport ourſelves to his time; and examine what were the wants of his contemporaries, and what were his means of ſupplying them. *Ibid.*

A man, conſidered in his preſent ſtate, ſeems only ſent into the world to continue his ſpecies: he provides himſelf with a ſucceſſor, and immediately quits his poſt to make room for him. *Spectator.* No. 111.

Vanity is the natural weakneſs of an ambitious man; which expoſes him to the ſecret ſcorn and deriſion of thoſe he converſes with, and ruins the character he is ſo induſtrious to advance by it. *Ibid.* No. 255.

There are minds ſo impatient of inferiority, that their gratitude is a ſpecies of revenge; and they return benefits, not becauſe recompence is a pleaſure, but becauſe obligation is a pain. *Johnſon.*

It ſhould be an indiſpenſible rule in life to contract our deſires to our preſent condition; and, whatever may be our expectations, to live within the compaſs of what we actually poſſeſs. *Spect.* No. 191.

Among all kinds of writing, there is none in which authors are more apt to miſcarry than in works

works of hùmour; as there is none in which they are more ambitious to excel. *Spect.* 35.

It is the privilege of poſterity to adjuſt the characters of illuſtrious pèrſons; and to ſet matters right between thoſe antagoniſts, who, by their rivalry for greatneſs, divided a whole age into faction. *Spect.* No. 101.

The importance of writing letters with propriety, juſtly claims to be conſidered with càre; ſince next to the power of pleaſing with his preſence, every man ſhould wiſh to be able to give delight at a diſtance. *Johnſon.*

He that embarks in the voyage of life, will always wiſh to advance, rather by the impulſe of the wind, than the ſtrokes of the òar; and many founder in their paſſage while they lie waiting for the gale. *Ibid.*

It was one of the maxims of the Spartans, not to preſs upon a flying àrmy; and therefore their enemies were always ready to quit the field, becauſe they knew the danger was only in oppoſing. *Ibid.*

Mutual good humour is a dreſs we ought to appear in wherever we mèet; and we ſhould make no mention of what concerns ourſelves, without it be matters wherein our friends ought to rejoice. *Spect.* No. 100.

There are times in which the wiſe and the knowing are willing to receive praiſe without the labour of deſèrving it; in which the moſt elevated mind is willing to deſcend, and the moſt active to be at reſt. *Johnſon.*

Nothing can more ſhew the value of good humour, than that it recommends thoſe who are deſtitute of all other èxcellencies; and procures regard to the trifling,

trifling, friendſhip to the worthleſs, and affection to the dull. *Johnſon.*

All feel the beneſits of private friendſhip, but few can diſcern the advantage of a well-conſtituted gòvernment: hence the greateſt part of mankind will be naturally prejudiced againſt Brutus. *Ibid.*

Youth is of no long durâtion; and in maturer age, when the enchantments of fancy ſhall ceaſe, and phantoms of delight dance no more about us, we ſhall have no comforts but the eſteem of wiſe men, and the means of doing good. *Ibid.*

I have ſeen many an amiable piece of deformity; and have obſerved a certain cheerfulneſs in as bad a ſyſtem of features as ever were clapped together, which hath appeared more lovely than all the blooming charms of an inſolent beauy. *Spect.* No. 86.

That benevolence is always ſtrongeſt which ariſes from participation of the ſame plèaſure; ſince we are naturally moſt willing to revive in our minds the memory of perſons, with whom the idea of enjoyment is connected. *Johnſon.*

There are few enterpriſes ſo hopeleſs as conteſts with the fâſhion; in which the opponents are not only made confident by their numbers, and ſtrong by their union, but are hardened by contempt of their antagoniſt. *Ibid.*

Next to an intimacy with a particular friend, one ſhould endeavour after a more general converſation with ſuch as are able to entertain and improve thoſe with whom they convèrſe; which are qualifications that ſeldom go aſunder. *Spect.* No. 93.

Perſons of high rank live in a kind of ſplendid pòverty; and are perpetually wanting, becauſe inſtead of acquieſcing in the ſolid pleaſures of life, they

they endeavour to outvie one another in ſhadows and appearances. *Spect.* No. 574.

Men have no other teſt of actions than general opìnion, and all are ſo influenced by a ſenſe of reputation, that they are often reſtrained by fear of reproach, and excited by hope of honour, when other principles have loſt their power. *Johnſon.*

The moſt difficult province in friendſhip is letting a man ſee his faults and èrrors; which ſhould, if poſſible, be ſo contrived, that he may perceive our advice is given him, not ſo much to pleaſe ourſélves as for his own advàntage. *Spect.* No. 385.

To embarraſs juſtice by multiplicity of laws, or to hazard it by confidence in judges, ſeem to be the oppoſite rocks on which all civil inſtitutions have been wrècked; and between which, legiſlative wiſdom has never yet found an open paſſage. *Johnſon.*

If we thoroughly examine the idea of what we call good-breeding, we ſhall find it to be nothing elſe but an imitation and mimicry of good-nàture; or in other terms, affability, complaiſance, and eaſineſs of temper, reduced to an art. *Spectator*, No. 169.

Perfection is not the attribute of mán, therefore he is not degraded by the acknowledgement of an ìmperfection; but it is the work of little minds, to imitate the fortitude of great ſpirits on worthy occaſions by obſtinacy in the wrong. *Ibid.* No. 382.

So many qualifications are neceſſary to the poſſibility of friendſhip, and ſo many accidents muſt concur to its riſe and its continuance, that the greateſt part of mankind content themſelves withòut it; and ſupply its place as they can, with intereſt and dependence. *Johnſon.*

There

There are many forcible expreſſions, which would never have been found but by venturing to the utmoſt verge of propriety; and flights which would never have been reached but by thoſe who have had very little fear of the ſhame of falling. *Johnſon.*

To refuſe credit to what is ſurpriſing, confers for a moment an appearance of ſuperiority; which every little mind is tempted to aſſume when it may be gained ſo cheaply as by withdrawing attention from evidence, and declining the fatigue of comparing probabilities. *Ibid.*

He that reſigns his peace to little caſualties, and ſuffers the courſe of his life to be interrupted by fortuitous inadvertencies or offences, delivers up himſelf to the diſcretion of the wind; and loſes all that conſtancy and equanimity, which conſtitute the chief praiſe of a wiſe man. *Ibid.*

One would think that the larger the company is in which we are engaged, the greater variety of thoughts and ſubjects would be ſtarted in diſcourſe; but inſtead of this, we find that converſation is never ſo much ſtraitened and confined as in numerous aſſemblies. *Spect.* No. 68.

There will always be a part, and always a very large part of every community that have no care but for themſelves; and whoſe care for themſelves reaches little farther, than impatience of immediate pain, and eagerneſs for the neareſt good. *Johnſon.*

Tully was the firſt who obſerved that friendſhip improves happineſs and abates miſery, by the doubling of our joy, and dividing of our grief: a thought, in which he hath been followed by all the eſſayers upon friendſhip that have written ſince his time. *Spect.* No. 68.

The foundation of content muſt ſpring up in a man's own mind; and he who has ſo little knowledge of human nature, as to ſeek happineſs by changing any thing but his own diſpoſition, will waſte his life in fruitleſs efforts, and multiply the griefs which he purpoſes to remove. *Johnſon.*

There cannot a greater judgment befall a country, than ſuch a dreadful ſpirit of diviſion as rends a government into two diſtant people; and makes them greater ſtrangers, and more adverſe to one another, than if they were actually two different nations. *Spect.* No. 125.

Irregularity and want of method are only ſupportable in men of great learning or genius; who are often too full to be exact, and therefore often chooſe to throw down their pearls in heaps before the reader rather than be at the pains of ſtringing them. *Ibid.* No. 476.

Adverſity has ever been conſidered as the ſtate in which a man moſt eaſily becomes acquainted with himſelf; and this effect it muſt produce, by withdrawing flatterers; whoſe buſineſs it is to hide our weakneſſes from us, or by giving looſe to malice and licence to reproach. *Johnſon.*

The pain of miſcarriage is naturally proportioned to the deſire of excellence; and therefore, till men are hardened by long familiarity with reproach, or have obtained, by frequent ſtruggles, the art of ſuppreſſing their emotions, diffidence is found the inſeparable aſſociate of underſtanding. *Ibid.*

There are writers of great diſtinction who have made it an argument for Providence, that the whole earth is covered with green rather than with any other colour; as being ſuch a right mixture of light

and

and ſhade, that it comforts and ſtrengthens the eye inſtead of weakening or grieving it. *Spect.* 378.

Thoſe who in conſequence of ſuperior capacities and attainments, diſregard the common maxims of life, ought to be reminded, that nothing will ſupply the want of prùdence; and that negligence and irregularity long continued, will make knowledge uſeleſs, wit ridiculous, and genius contemptible. *Johnſon.*

There are none who deſerve ſuperiority over others, in the eſteem of mankind, who do not make it their endeavour to be beneficial to ſociety; and who, upon all occaſions which their circumſtances in life can adminiſter, do not take a certain unfeigned pleaſure in conferring benefits of one kind or other. *Spect.* No. 248.

The mind of man is naturally a lover of jùſtice; and when we read a ſtory wherein a criminal is overtaken, in whom there is no quality which is the object of pity, the ſoul enjoys a certain revenge for the offence done to its nature in the wicked actions committed in the preceding part of the hiſtory. *Ibid.* No. 491.

I conſider a human ſoul without education like marble in the quarry; which ſhews none of its internal beauties, till the ſkill of the poliſher fetches out the colours, makes the ſurface ſhine, and diſcovers every ornamental cloud, ſpot, and vein, that runs through the body of it. *Ibid.* No. 215.

We are rich or poor, great or little, in proportion to the number that excel us, or fall beneath us in any of theſe reſpècts; and therefore a man, whoſe uneaſineſs ariſes from reflexion on any misfortune that throws him below thoſe with whom he was once equal, is comforted by finding that he is not yet the loweſt. *Johnſon.*

If we look abroad upon the multitude of mankind, and endeavour to trace out the principles of action in every individual, it will, I think, ſeem highly probable, that ambition runs through the whole ſpecies; and that every man, in proportion to the vigour of his complexion, is more or leſs actuated by it. *Spect.* No. 224.

Thoſe who are willing to attribute every thing to genius, or natural ſagacity, independent of a previous education, are encouraged to this opinion by lazineſs or pride; being willing to forego the labour of accurate reading and tedious enquiry, and to ſatisfy themſelves and others with illuſtrious examples. *Johnſon.*

Perhaps every man may date the predominance of thoſe deſires that diſturb his life, and contaminate his conſcience, from ſome unhappy hour when too much leiſure expoſed him to their incurſions; for he has lived with little obſervation, either on himſelf or others, who does not know, that to be idle is to be vicious. *Ibid.*

The exterior ſhews and appearances of humanity in what is called good-breeding, render a man wonderfully popular and beloved, when they are founded upon a real good nature; but without it, are like hypocriſy in religion, or a baſe form of holineſs; which, when it is diſcovered, makes a man more deteſtable than profeſſed impiety. *Spect.* No. 169.

We ought to abſtract our minds from the obſervation of an excellence in thoſe we converſe with, till we have taken ſome notice, or received ſome good information of the diſpoſition of their minds; otherwiſe the beauty of their perſons, or the charms of their wit, may make us fond of thoſe, whom our reaſon

reaſon and judgement will tell us we ought to abhor. *Spect.* No. 172.

It is a common obſervation, that the moſt abandoned to all ſenſe of goodneſs, are apt to wiſh thoſe that are related to them, of a different character; and it is very obſervable, than none are more ſtruck with the charms of virtue in the fair ſex, than thoſe, who, by their very admiration of it, are carried to a deſire of ruining it. *Ibid.* No. 243.

If we conſider the works of nature and art, as they are qualified to entertain the imagination, we ſhall find the laſt very defective in compariſon of the former; for though they may ſometimes appear as beautiful or ſtrange, they can have nothing in them of that vaſtneſs and immenſity which afford ſo great an entertainment to the mind of the beholder. *Ibid.* 414.

If we look into the manners of the moſt remote ages of the world, we diſcover human nature in her ſimplicity; and the more we come downwards towards our own times, may obſerve her hiding herſelf in artifices and refinements, poliſhed inſenſibly out of her original plainneſs, and at length entirely loſt, under form and ceremony, and what we call good-breeding. *Ibid.* No. 20.

It has been obſerved by ſome writers, that man is more diſtinguiſhed from the animal world, by devotion than by reaſon; as ſeveral brute creatures diſcover in their actions ſomething like a faint glimmering of reaſon, though they betray in no ſingle circumſtance of their behaviour, any thing that bears the leaſt affinity to devotion. *Ibid.* No. 201.

Among other excellent arguments for the immortality of the ſoul, there is one drawn from the perpetual progreſs of the ſoul to its perfection with-

out a poſſibility of ever arriving at it: which is a hint that I do not remember to have ſeen opened and improved by others who have written on this ſubject, though it ſeems to me to carry great weight with it. *Spect.* No. 111.

We frequently fall into error and folly, not becauſe the true principles of action are not known, but becauſe for a time they are not remembered; he may therefore be juſtly numbered among the benefactors of mankind, who contracts the great rules of life into ſhort ſentences, that they may be eaſily impreſſed on the memory, and taught by frequent recollection to recur habitually to the mind. *Johnſon.*

Advice is offenſive, not becauſe it lays us open to unexpected regret, or convicts us of any fault which had eſcaped our notice, but becauſe it ſhews us that we are known to others as well as ourſelves; and the officious monitor is perſecuted with hatred not becauſe his accuſation is falſe, but becauſe he aſſumes the ſuperiority which we are not willing to grant him, and has dared to detect what we deſired to conceal. *Ibid.*

We are no ſooner preſented to any one we never ſaw before, but we are immediately ſtruck with the idea of a proud, a reſerved, an affable, or a good-natured man; and upon our firſt going into a company of ſtrangers, our benevolence or averſion, awe or contempt, riſes naturally towards ſeveral particular perſons, before we have heard them ſpeak a ſingle word, or ſo much as know who they are. *Spect.* No. 86.

The moſt elegant and correct of all the Latin hiſtorians obſerves, that in his time, when the moſt formidable ſtates of the world were ſubdued by the

Romans,

Romans, the republic ſunk into thoſe two vices of a quite different nature, luxury and àvarice: and accordingly deſcribes Cataline as one who coveted the wealth of other men, at the ſame time that he ſquandered away his own. *Spect.* No. 55.

If the extent of the human view could comprehend the whole frame of the univerſe, perhaps it would be found invariably true, that Providence has given that in the greateſt plenty which the condition of life makes of greateſt ùſe; and that nothing is penuriouſly imparted, or placed far from the reach of men, of which, a more liberal diſtribution, or more eaſy acquiſition, would increaſe real and rational felicity. *Johnſon.*

The deſire of diſtinction is not, I think, in any inſtance more obſervable, than in the variety of outſides and new appearances which the modiſh part of the world are obliged to provide, in order to make themſelves remàrkable; for any thing glaring and particular, either in behaviour or apparel, is known to have thís good effect, that it catches the eye, and will not ſuffer you to paſs over the perſon ſo adorned, without due notice and obſervation. *Spect.* No. 224.

We may learn, from obſerving how much the mind of man derives its pleaſures from habit and cuſtom, to take particular care when we are once ſettled in a regular courſe of life, how we too frequently indulge ourſelves in any, the moſt innocent diverſions and entertàinments; ſince the mind may inſenſibly fall off from the reliſh of virtuous actions, and, by degrees, exchange that pleaſure which it takes in the performance of its duty, for delights of a much more inferior and unprofitable nature. *Ibid.* No. 447.

Though in yeſterday's paper we conſidered how every thing that is great, new, or beautiful, is apt to affect the imagination with pleaſure, we muſt own that it is impoſſible for us to aſſign the neceſſary cauſe of this pleaſure, becauſe we know neither the nature of an idea, nor the ſubſtance of a human ſoul, which might help us to diſcover the conformity or diſagreeableneſs of the one to the other; and therefore, for want of ſuch a light, all that we can do in ſpeculations of this kind, is, to reflect on thoſe operations of the ſoul that are moſt agreeable, and to range, under their proper heads, what is pleaſing or diſpleaſing to the mind, without being able to trace out the ſeveral neceſſary and efficient cauſes, from whence the pleaſure or diſpleaſure ariſes. *Spect.* No. 413.

INDEFINITE QUESTION.

For the Definition and Pronunciation of this Species of Sentence, see page 87.

WHAT can we call the principle which directs every kind of bird to obſerve a particular plan in the ſtructure of its neſt, and directs all of the ſame ſpecies to work after the ſame model? *Spect.* No. 120.

Suppoſing a man always happy in his dreams, and miſerable in his waking thoughts, and that his life was equally divided between them, whether would he be more happy or miſerable? *Ibid.* No. 487.

Were a man a king in his dreams, and a beggar awake, and dreamt as conſequentially, and in as continued unbroken ſchemes, as he thinks when awake, whether he would not be in reality a king or beggar; or rather, whether he would not be both? *Ibid.* No. 487.

When a man has but a little ſtock of time to improve, and has opportunities of turning it all to good account, what ſhall we think of him, if he ſuffers nineteen parts of it to lie dead, and perhaps employs even the twentieth to his ruin or diſadvantage?

When one is afraid to aſk the wife of a tradeſman in mourning, whom ſhe has loſt of her family, and, after ſome preparation, endeavours to know whom ſhe mourns for; how ridiculous is it to hear her explain herſelf, that we have loſt one of the houſe of Auſtria? *Ibid.* No. 64.

The Spectator writes often in an elegant, often in an argumentative, and often in a ſublime ſtyle, with equal ſucceſs; but how would it hurt the reputed author of that paper to own, that of the moſt beautiful pieces under his title he is barely the publiſher? *Ibid.* No. 382.

How many men, in the common concerns of life, lend ſums of money which they are not able to ſpare, are bound for perſons whom they have but little friendſhip for, give recommendatory characters of men whom they are not acquainted with, beſtow places on thoſe whom they do not eſteem, live in ſuch a manner as they themſelves do not approve, and all this merely becauſe they have not the confidence to reſiſt ſolicitation, importunity, or example? *Spect.* No. 458.

What can be a ſtronger motive to a ſtrong truſt and reliance on the mercies of our Maker, than the giving his Son to ſuffer for us? What can make us love and eſteem even the moſt inconſiderable of mankind, more than the thought that Chriſt died for him? Or what diſpoſe us to ſet a ſtricter guard upon the purity of our own hearts, than our being members of Chriſt, and a part of the ſociety of which that immaculate perſon is the head? *Ibid.* No. 186.

What actions can expreſs the entire purity of thought which refines and ſanctifies a virtuous man? that ſecret reſt and contentedneſs of mind, which gives him a perfect enjoyment of his preſent condition; that inward pleaſure and complacency which he feels in doing good; that delight and ſatisfaction which he takes in the proſperity and happineſs of another? Theſe and the like virtues are the hidden beauties of a ſoul; the ſecret graces, which cannot be diſcovered by a mortal eye, but make the ſoul lovely and precious in his ſight from whom no ſecrets are concealed. *Ibid.* No. 257.

DEFINITE QUESTION.

For the Definition and Pronunciation of this Species of Sentence, see page 90.

IS it not wonderful that the love of the parent among brute animals, ſhould be ſo violent while it laſts, and that it ſhould laſt no longer than is neceſſary for the preſervation of the young? *Spect.* No. 120.

Is it not remarakable that the ſame temper of weather, which raiſes a genial warmth in animals, ſhould cover the trees with leaves and the fields with graſs for their ſecurity and concealment, and produce ſuch infinite ſwarms of inſects for the ſupport and ſuſtenance of their reſpectives bróods? *Ibid.* No. 120.

Is it credible, is it poſſible, that the mighty ſoul of a Newton ſhould ſhare exactly the ſame fate with the vileſt inſect that crawls upon the ground; that, after having laid open the myſteries of nature, and puſhed its diſcoveries almoſt to the very boundaries of the univerſe, it ſhould on a ſudden have all its lights at once extinguiſhed, and ſink into everlaſting darkneſs and inſenſibility? *Ibid.*

Is this, do you think, ſufficient for ſalvation? If your amuſements as effectually choke the good ſeed as the rankeſt weeds of vice, can you with any propriety call them innocent? Do you imagine that God, who is a "jealous God," will bear to be ſupplanted in your affections by every trifle; or that he will be content with your not taking up arms againſt him, though you do him not one ſingle piece of acceptable ſérvice? *Dr. Porteus's Sermons.*

Can theſe men ſeriouſly imagine that they are all this time "working out their ſalvation," that they are "preſſing forwards towards the mark for the "prize of their high calling," that they are every day drawing nearer and nearer to immortal happineſs, and that they ſhall ſhare the crown of glory with them who "have borne the burthen and heat of the day." Is eternal life ſo very ſmall an object, ſo extremely cheap a purchaſe, as to require not the leaſt pains to obtain it? *Dr. Porteus's Sermons.*

Let us conſider what happens to us we when arrive at thoſe imaginary points of reſt, in which we promiſe ourſelves happineſs. Do we ſtop our motion, and ſit down ſatisfied in the ſettlement we have gained; or are we not removing the boundary, and marking out new points of reſt, to which we preſs forward with the like eagerneſs, and which ceaſe to be ſuch as faſt as we attain them? *For this Sentence, ſee Leſſon* XXVIII. *Rule* II.

Can any thing be more ſurpriſing than to conſider Cicero, who made the greateſt figure at the bar and in the ſenate of the Roman commonwealth, and at the ſame time outſhined all the philoſophers of antiquity in his library and in his retirements, as buſying himſelf in the college of Augurs, and obſerving, with a religious attention, after what manner the chickens picked the ſeveral grains of corn which were thrown to them? *Spect.* No. 505.

Is it poſſible to conceive that the wiſe, and righteous, and all powerful Governor of the univerſe, will ſuffer his laws to be trampled under foot, his religion ridiculed and deſpiſed, his faithful ſervants calumniated, inſulted, oppreſſed, and yet never once ſtretch forth his arm to chaſtiſe the bold, triumphant offender, and to recompence the injured helpleſs man;

man; to vindicate his reputation in the eyes of all mankind; to make his "righteouſneſs as clear as "the light, his juſt dealing as the noon day;" and to make him ample amends in another life, for the indignities and afflictions he has undergone in this? *Dr. Portcus's Sermons.*

Can there poſſibly be a more ſtriking proof that philoſophy, divine philoſophy (as it is ſometimes called), which is now frequently ſet up as the rival of revelation, was in general utterly unable to lead men to the acknowledgement of one of the plaineſt, and moſt important, and moſt rational truths in natural religion; that inſtead of aiding the ſuggeſtions of nature, and confirming the dictates of reaſon, they perplexed the one, and reſiſted the other; and that ſome of the greateſt and moſt learned men of antiquity, exactly anſwered the deſcription given of them in ſcripture; "profeſſing "themſelves to be wiſe, they became fools?" *Ibid.*

Has a wiſe and good God furniſhed us with deſires which have no correſpondent objects, and raiſed expectations in our breaſts, with no other view but to diſappoint them? Are we to be for ever in ſearch of happineſs, without arriving at it, either in this world or the next? Are we formed with a paſſionate longing for immortality, and yet deſtined to periſh after this ſhort period of exiſtence? Are we prompted to the nobleſt actions, and ſupported through life, under the ſevereſt hardſhip and moſt delicate temptations, by the hopes of a reward, which is viſionary and chimerical, by the expectation of praiſes, of which it is utterly impoſſible for us ever to have the leaſt knowledge or enjoyment? *Ibid.*

Should a ſpirit of ſuperior rank, who is a ſtranger to human nature, accidentally alight upon the earth, and take a ſurvey of its inhabitants, what would his notions of us bè? Would not he think that we are a ſpecies of beings made for quite different ends and purpoſes than what we really are áre? Muſt not he imagine that we were placed in this world to get riches and hónors? Would not he think that it was our duty to toil after wealth, and ſtation, and títle? Nay, would not he believe that we were forbidden poverty by threats of eternal púniſhment, and enjoined to purſue our pleaſures under pain of damnátion? He would certainly imagine we are influenced, by a ſcheme of duties, quite oppoſite to thoſe which are indeed preſcribed to us. *Spect.* No. 575.

Have that repentance and reformation fóllowed? Has one ſingle article of luxury been retrenched (retrenched, I mean, from principle), one favourite vice renounced, one place of amuſement, one ſchool of debauchery or of gaming, ſhut ùp? Do we keep a ſtricter guard upon all our irregular appetites and deſires, and reſtrain them within the bounds of temperance, decency, and dúty? Are the obligations of the nuptial vow more faithfully obſerved, and fewer applications made to the legiſlature for the diſſolútion of that ſacred bond? Is there a more plain and marked indifference in our behaviour toward the virtuous and the profligate; and have we ſet ourſelves with greater earneſtneſs to repreſs the bold effrontery of vice, by treating it, wherever it is found, with the indignation and contempt which it deſerves? Are we become in any degree more religious, more devout, more diſengaged from this world, more intent upon the next? Are our hearts touched with a livelier

livelier apprehenſion of heavenly things, with warmer ſentiments of love and reverence for our Maker; and do we demonſtrate the ſincerity of that love, by a more exact obedience to his commands, and a more ſerious regard to that ſacred day, which is peculiarly dedicated to his ſervice? *Dr. Porteus's Sermons.*

For, can he ſeriouſly believe that a God of infinite wiſdom has given us a rule for the direction of our lives, and yet rendered it in many caſes abſolutely impoſſible for us to conform to that rule? Can he perſuade himſelf that a God of infinite mercy and goodneſs, though he knows the ſtrength of his creatures, yet exacts what is beyond it, and, with all the cruelty of an Egyptian taſk-maſter, demands virtue, without having given us the capacity of being virtuous? Can he ſuppoſe that a Being of infinite juſtice, firſt compels us to ſin, by the ſtrength of our appetites, and then puniſhes the wretched ſinner; that he is at once the author and avenger of iniquity? Can he imagine, that he, who is holineſs itſelf, who, as the text expreſſes it, cannot be tempted of evil, who is of purer eyes than even to behold it without indignation, is yet capable of tempting others to what he himſelf forbids and abhors? Can he, in fine, bring himſelf to think, that the precepts, the exhortations, the promiſes, the threatenings of the Goſpel, are all a mockery and inſult upon us, ſetting before us life and death, good and evil, and applying to us as free agents and accountable beings, when at the ſame time conſtitution or temptation takes from us all liberty of will, and neceſſarily determines us to a courſe of vice? *Ibid.*

Particular circumſtances and caſt of temper muſt teach a man the probability of mighty uneaſineſs in the

the marriage ſtate (for unqueſtionably ſome there are, whoſe very diſpoſitions are ſtrangely averſe to conjugal friendſhip); but no one is, I believe, by his own natural complexion, prompted to teaze and torment another for no reaſon but being nearly allied to him: and can there be any thing more baſe, or ſerve to ſink a man ſo much below his own diſtinguiſhing characteriſtic (I mean reaſon) than returning evil for good in ſo open a manner, as that of treating a helpleſs creature with unkindneſs, who has had ſo good an opinion of him as to believe what he ſaid relating to one of the greateſt concerns of life, by delivering her happineſs in this world to his care and protection? Muſt not that man be abandoned even to all manner of humanity, who can deceive a woman with appearances of affection and kindneſs, for no other end but to torment her with more eaſe and authority? Is any thing more unlike a gentleman, than when his honour is engaged for the performing his promiſes, becauſe nothing but that can oblige him to it, to become afterwards falſe to his word, and be alone the occaſion of miſery to one, whoſe happineſs he but lately pretended was dearer to him than his own? Ought ſuch a one to be truſted in his common affairs? or treated but as one whoſe honeſty conſiſted only in his incapacity of being otherwiſe. *Spect.* No. 236.

PAREN-

PARENTHESIS.

For the proper Method of pronouncing the Parentheſis, ſee page 95.

DEATH (ſays Seneca) falls heavy upon him who is too much known to others, and too little to himſelf.

Pride in ſome particular diſguiſe or other (often a ſecret to the proud man himſelf) is the moſt ordinary ſpring of action among men. *Spect.* No. 394.

Nothing can more fully prove the ingratitude of mankind (a crime often charged upon them, and often denied) than the little regard which the diſpoſers of honorary rewards have paid to agriculture. *Johnſon.*

The man who does not know how to methodize his thoughts, has always (to borrow a phraſe from the Diſpenſary) "a barren ſuperfluity of words." The fruit is loſt amidſt the exuberance of leaves. *Spect.* No. 476.

I do not know any greater inſtance of the decay of wit and learning among the French (which generally follows the declenſion of empire) than the endeavouring to reſtore the the Bouts-Rimez. *Ibid.* No. 60.

He puts us in mind that Socrates (who in the judgement of Apollo was the wiſeſt of men) was not only a profeſſed admirer of dancing in others, but learned it himſelf when he was an old man. *Ibid.* No. 67.

I have tranſlated the author very faithfully, and, if not word for word (which our language would not bear), at leaſt ſo as to comprehend every one of his ſentiments, without adding any thing of my own. *Ibid.* No. 209.

I ſhall

I ſhall now, to let the world ſee what may be expected from me (firſt begging Mr. Spectator's leave that the world may ſee it), briefly touch upon my chief obſervations, and then ſubſcribe myſelf your humble ſervant. *Spect.* No. 54.

I was going to ſay, the true art of being agreeable in company (but there can be no ſuch thing as art in it) is, to appear well pleaſed with thoſe you engage with; and rather to ſeem well entertained than to bring entertainment to others. *Ibid.* No. 386.

But it often happens, to the mortification of writers who deal in falſe wit, that as their readers improve their ſtock of ſenſe (as they may do by reading better books, and by converſing with men of judgment) they ſoon forſake them. *Ibid.* No. 62.

I have heretofore diſcourſed of the inſignifiant liar, the boaſter, and the caſtle-builder, and treated them as no ill-deſigning men (though they are to be placed among the frivolouſly falſe ones) but perſons who fall into that way, purely to recommend themſelves by their vivacities.

What are our views of all worldly things (and the ſame appearances they would always have, if the ſame thoughts were always predominant) when a ſharp or tedious ſickneſs has ſet death before our eyes, and the laſt hour ſeems to be approaching? *Johnſon.*

The female inhabitants of our iſland have already received ſtrong impreſſions from a neighbouring ludicrous nation, though by the length of the war (as there is no evil which has not ſomething good attending it) they are pretty well worn out and forgotten. *Spect.* No. 45.

For, notwithſtanding (as has been before hinted, and as it has been taken notice of by one of the greateſt modern philoſophers) we divide the ſoul into

ſeveral

ſeveral powers and faculties, there is no ſuch diviſion in the ſoul itſelf, ſince it is the whole ſoul that remembers, underſtands, wills, or imagines. *Spect.* No. 600.

My friend the divine having been uſed with words of complaiſance (which he thinks could be properly ſpoken to no one living, and I think could be only ſpoken of him, and that in his abſence) was ſo extremely offended with the exceſſive way of ſpeaking civilities among us, that he made a diſcourſe againſt it at the club. *Ibid.*

When we have diſcovered the paſſionate deſire of fame in an ambitious man (as no temper of mind is more apt to ſhew itſelf) we become ſparing and reſerved in our commendations; we envy him the ſatisfaction of an applauſe, and look on our praiſes rather as a kindneſs done to his perſon, than as a tribute paid to his merit. *Ibid.* No. 255.

But, among all the letters that are come to my hands, there is none ſo handſomely written as the following one; which I am the more pleaſed with as it is ſent me from gentlemen who belong to a body, which I ſhall always honour, and where (I cannot ſpeak it without a ſecret pride) my ſpeculations have met with a very kind reception. *Ibid.* No. 553.

To be regardleſs of thoſe phænomena that are placed within our view, on purpoſe to entertain our faculties, and diſplay the wiſdom and power of their Creator, is an affront to Providence of the ſame kind (I hope it is not impious to make ſuch a ſimile) as it would be to a good poet, to ſit out his play, without minding the plot, or the beauties of it. *Guardian*, No. 169.

That emotion of the ſpirits in which paſſion conſiſts, is uſually the effect of ſurprize, and as often

as

as it continues, heightens the agreeable or diſagreeable qualities of its object; but as this emotion ceaſes (and it ceaſes with the novelty) things appear in another light; and affect us even leſs than might be expected from their proper energy for having moved us too much before. *Spect.* No. 62.

Particular circumſtances and caſt of temper muſt teach a man the probability of mighty uneaſineſſes in the marriage ſtate (for unqueſtionably ſome there are whoſe diſpoſitions are ſtrangely averſe to conjugal friendſhip) but no one, I believe, is by his own natural complexion prompted to teaze and torment another for no reaſon but being nearly allied to him. *Ibid.* No. 236.

Not to mention the tower of Babel (of which an old author ſays there were the foundations to be ſeen in his time, which looked like a ſpacious mountain) what could be more noble than the walls of Babylon, its hanging gardens, and its temple to Jupiter Belus, that roſe a mile high by eight ſeveral ſtories, each ſtory a furlong in height, and on the top of which was the Babylonian obſervatory? *Ibid.* No. 415.

We may learn this leſſon from the moſt melancholy of all ſights, religious madneſs, that ſince devotion itſelf (which one would be apt to think could not be too warm) may diſorder the mind unleſs its heats are tempered with caution and prudence, we ſhould be particularly careful to keep our reaſon as cool as poſſible, and to guard ourſelves in all parts of life againſt the influence of paſſion, imagination, and conſtitution. *Ibid.* No. 201.

READING VERSE.

THOSE who have been employed in teaching youth to read verſe, muſt have obſerved how difficult it is to get them to carry the ſenſe beyond a ſingle couplet. Nor is it any wonder. The couplet is ſo frequently the limit of the thought, that whenever it extends farther, it becomes an entirely new ſpecies of pronunciation: here then the utility of claſſing verſes of a ſimilar kind is obvious; if after the child is grounded in the common couplet, where the ſenſe ends with the ſecond line, he is taken to ſuch as extend the ſenſe to the ſucceeding lines, he will ſoon be able to form a proper diſtinction, and avoid that impropriety, which otherwiſe he is ſure to fall into. Children ſhould at firſt read verſe of eight ſyllables, and ſuch only as conſiſts of couplets containing complete ſenſe; then they ſhould be taken to verſe of ten ſyllables, conſiſting of ſimilar couplets, after which they ſhould be put to eight and ten ſyllable verſe, where the ſenſe extends to the ſecond couplet, and then they may be put to ſuch paſſages as protract the ſenſe to a conſiderable number of couplets in ſucceſſion. Examples for practice of every kind will be found in the following collection, which the teacher may eaſily augment from any author he pleaſes.

COUPLETS forming complete Senſe, in Verſe of Eight Syllables.

For the Pronounciation of this Species of Couplet, ſee page 130, *Leſſon* XLIV.

BEGIN, my Lord, in early youth,
To ſuffer, nay, encourage truth:
And blame me not for diſreſpect,
If I the flatt'rer's ſtyle reject;
With that, by menial tongues ſupply'd,
You're daily cocker'd up in pride.
Set your great anceſtors in view,
Like them deſerve the title too;
Like them ignoble actions ſcorn:
Let virtue prove you greatly born.
Though with leſs plate their ſide-board ſhone,
Their conſcience always was their own;
They ne'er at levees meanly fawn'd,
Nor was their honour yearly pawn'd;
Their hands, by no corruption ſtain'd,
The miniſterial bribe diſdain'd;
They ſerv'd the crown with loyal zeal;
Yet, jealous of the puplic weal,
They ſtood the bulwark of our laws,
And wore at heart their country's cauſe;
By neither place or penſion bought,
They ſpoke and voted as they thought.
Thus did your ſires adorn their ſeat;
And ſuch alone are truly great.
If you the paths of learning ſlight,
You're but a dunce in ſtronger light;
In foremoſt rank, the coward plac'd,
Is more conſpicuouſly diſgrac'd. *Gay's Fables.*

The

The lad, of all ſufficient merit,
With modeſty ne'er damps his ſpirit;
Preſuming on his own deſerts,
On all alike his tongue exerts:
His noiſy jokes at random throws,
And pertly ſpatters friends and foes;
In wit and war the bully race
Contribute to their own diſgrace.
Too late the forward youth ſhall find
That jokes are ſometimes paid in kind;
Or if they canker in the breaſt,
He makes a foe who makes a jeſt. *Gay's Fables.*

That man muſt daily wiſer grow,
Whoſe ſearch is bent himſelf to know;
Impartially he weighs his ſcope,
And on firm reaſon founds his hope:
He tries his ſtrength before the race,
And never ſeeks his own diſgrace;
He knows the compaſs, ſail and oar,
Or never launches from the ſhore;
Before he builds, computes the coſt,
And in no proud purſuit is loſt:
He learns the bounds of human ſenſe,
And ſafely walks within the fence.
Thus conſcious of his own defect,
Are pride and ſelf-importance check'd. *Ibid.*

I hate the man who builds his name
On ruins of another's fame.
Thus prudes, by characters o'erthrown,
Imagine that they raiſe their own.
Thus ſcribblers, covetous of praiſe,
Think ſlander can tranſplant the bays.

Beauties and bards have equal pride,
With both all rivals are decry'd.
Who praiſes Leſbia's eyes and feature,
Muſt call her ſiſter, aukward creature;
For the kind flatt'ry's ſure to charm,
When we ſome other nymph diſarm. *Gay's Fab.*

Leſt men ſuſpect your tale untrue,
Keep probability in view.
The trav'ler, leaping o'er thoſe bounds,
The credit of his book confounds.
Who with his tongue hath armies routed,
Makes e'en his real courage doubted;
But flatt'ry never ſeems abſurd;
The flatter'd always take your word;
Impoſſibilities ſeem juſt;
They take the ſtrongeſt praiſe on truſt.
Hyperboles, though ne'er ſo great,
Will ſtill come ſhort of ſelf-conceit. *Ibid.*

Remote from cities liv'd a ſwain,
Unvex'd with all the cares of gain;
His head was ſilver'd o'er with age,
And long experienc made him ſage;
In ſummer's heat, and winter's cold,
He fed his flock, and penn'd the fold;
His hours in chearful labour flew,
Nor envy nor ambition knew;
His wiſdom and his honeſt fame
Through all the country rais'd his name. *Ibid.*

How fond are men of rule and place,
Who court it from the mean and baſe!
Theſe cannot bear an equal nigh,
But from ſuperior merit fly.

They

They love the cellar's vulgar joke,
And loſe their hours in ale and ſmoke.
There o'er ſome petty club preſide;
So poor, ſo paltry is their pride!
Nay, ev'n with fools whole nights will ſit,
In hopes to be ſupreme in wit.
If theſe can read, to theſe I write,
To ſet their worth in trueſt light. *Gay's Fables.*

When we with ſuperficial view,
Gaze on the rich, we're dazzled too.
We know that wealth, well underſtood,
Hath frequent pow'r of doing good.
Then fancy that the thing is done,
As if the pow'r and will were one.
Thus oft the cheated crowd adore
The thriving knaves that keep 'em poor.
We frequently miſplace eſteem,
By judging men by what they ſeem.
To birth, wealth, pow'r, we ſhould allow
Precedence, and our loweſt bow:
In that is due diſtinction ſhown;
Eſteem is virtue's right alone. *Ibid.*

Of all the burthens man muſt bear,
Time ſeems moſt galling and ſevere;
Beneath this grievous load oppreſs'd,
We daily meet ſome friend diſtreſs'd. *Ibid.*

COUPLETS forming complete Senſe, in Verſe of Ten Syllables. See Leſſon XLIV. p. 130.

SAY firſt, of God above, or man below,
What can we reaſon, but from what we know?
Of man, what ſee we but his ſtation here,
From which to reaſon, or to which refer?
Thro' worlds unnumber'd tho' the God be known,
'Tis our's to trace him only in our own.
Pope's Eſſay on Man.

Reſpecting man whatever wrong we call,
May, muſt be right, as relative to all.
In human works, tho' labour'd on with pain,
A thouſand movements ſcarce one purpoſe gain;
In God's, one ſingle can its end produce,
Yet ſerves to ſecond too ſome other uſe.
So man, who here ſeems principal alone,
Perhaps acts ſecond to ſome ſphere unknown,
Touches ſome wheel, or verges to ſome goal;
'Tis but a part we ſee, and not a whole. *Ibid.*

What would this man? now upward will he ſoar,
And little leſs than angel, would be more;
Now looking downward, juſt as griev'd appears
To want the ſtrength of bulls, the fur of bears.
Made for his uſe all creatures if he call,
Say what their uſe, had he the pow'rs of all?
Nature to theſe, without profuſion kind,
The proper organs, proper pow'rs aſſign'd;
Each ſeeming want compenſated of courſe;
Here, with degrees of ſwiftneſs, there, of force;

All in exact proportion to the ſtate,
Nothing to add, and nothing to abate.
Pope's Eſſay on Man.

Far as creation's ample range extends,
The ſcale of ſenſual, mental pow'rs aſcends:
Mark how it mounts, to man's imperial race,
From the green myriads in the peopled graſs!
What modes of ſight betwixt each wide extreme,
The mole's dim curtain, and the lynx's beam.
Of ſmell, the headlong lioneſs between,
And hound ſagacious on the tainted green:
Of hearing, from the life that fills the flood,
To that which warbles through the vernal wood:
The ſpider's touch, how exquiſitely fine,
Feels at each thread, and lives along the line:
In the nice bee, what ſenſe ſo ſubtly true
From pois'nous herbs extracts the healing dew.
How inſtinct varies, in the grov'ling ſwine,
Compar'd, half-reas'ning elephant! with thine;
'Twixt that, and reaſon, what a nice barrier,
For ever ſep'rate, yet for ever near;
Remembrance and reflection, how ally'd;
What thin partitions ſenſe from thought divide:
And middle natures, how they long to join,
Yet never paſs th' inſuperable line! *Ibid.*

Who taught the nations of the field and wood,
To ſhun their poiſon, and to chooſe their food?
Preſcient, the tides or tempeſts to withſtand,
Build on the wave, or arch beneath the ſand?
Who made the ſpider parallels deſign,
Sure as Demoivre, without rule or line?
Who bid the ſtork, Columbus like, explore
Heav'ns not his own, and worlds unknown before?

Who calls the council, ſtates the certain day,
Who forms the phalanx, and who points the way?
Pope's Eſſay on Man.

Know then thyſelf, preſume not God to ſcan;
The proper ſtudy of mankind is man.
Plac'd on this iſthmus of a middle ſtate,
A being darkly wiſe, and rudely great.
In doubt his mind or body to prefer,
Born but to die, and reas'ning but to err;
Alike in ignorance, his reaſon ſuch,
Whether he thinks too little or too much:
Chaos of thought and paſſion, all confus'd;
Still by himſelf abus'd, or diſabus'd;
Created half to riſe, and half to fall,
Great lord of all things, yet a prey to all;
Sole judge of truth, in endleſs error hurl'd,
The glory, jeſt, and riddle of the world! *Ibid.*

Whate'er the paſſion, knowledge, fame, or pelf,
Not one will change his neighbour with himſelf:
The learn'd is happy, nature to explore;
The fool is happy, that he knows no more;
The rich is happy in the plenty giv'n;
The poor contented with the care of heav'n.
See the blind beggar dance, the cripple ſing,
The ſot a hero, lunatic a king.
The ſtarving chemiſt, in his golden views
Supremely bleſt; the poet, in his Muſe.
See ſome ſtrange comfort ev'ry ſtate attend,
And pride beſtow'd on all, a common friend;
See ſome fit paſſion ev'ry age ſupply;
Hope travels thro', nor quits us when we die. *Ibid.*

'Till

'Till then opinion gilds with varying rays
Thoſe painted clouds that beautify our days;
Each want of happineſs by hope ſupply'd,
And each vacuity of ſenſe by pride:
Theſe build as faſt as knowledge can deſtroy:
In folly's cup ſtill laughs the bubble joy;
One proſpect loſt, another ſtill we gain;
And not a vanity is giv'n in vain;
Ev'n mean ſelf love becomes by force divine,
The ſcale to meaſure others wants by thine.
See! and confeſs, one comfort ſtill muſt riſe,
'Tis this, tho' man's a fool, yet God is wiſe.
Pope's Eſſay on Man.

Pleaſures are ever in our hands or eyes,
And when in act they ceaſe, in proſpect riſe;
Preſent to graſp, and future ſtill to find,
The whole employ of body and of mind.
All ſpread their charms, but charm not all alike;
On diff'rent ſenſes diff'rent objects ſtrike;
Hence diff'rent paſſions more or leſs inflame,
As ſtrong or weak, the organs of the frame;
And hence one maſter paſſion in the breaſt,
Like Aaron's ſerpent, ſwallows up the reſt. *Ibid.*

The bliſs of man (could pride that bleſſing find)
Is, not to act, or think, beyond mankind;
No pow'rs of body or of ſoul to ſhare,
But what his nature and his ſtate can bear. *Ibid.*

Vice is a monſter of ſo frightful mien,
As, to be hated, needs but to be ſeen;
Yet ſeen too oft, familiar with her face,
We firſt endure, then pity, then embrace.

God loves from whole to parts; but human ſoul
Muſt riſe from individual to the whole.
Self-love but ſerves the virtuous mind to wake,
As the ſmall pebble ſtirs the peaceful lake,
The centre mov'd, a circle ſtrait ſucceeds,
Another ſtill, and ſtill another ſpreads.
Friend, parent, neighbour, firſt it will embrace,
His country next, and next all human race.
Wide, and more wide, th' o'erflowings of the mind
Take ev'ry creature in, of ev'ry kind;
Earth ſmiles around, with boundleſs bounty bleſt,
And heav'n beholds its image in his breaſt. *Ibid.*

All are but parts of one ſtupendous whole,
Whoſe body nature is, and God the ſoul;
That, chang'd thro' all, and yet in all the ſame,
Great in the earth, as in th' æthereal frame,
Warms in the ſun, refreſhes in the breeze,
Glows in the ſtars, and bloſſoms in the trees;
Lives thro' all life, extends through all extent,
Spreads undivided, operates unſpent;
Breathes in our ſoul, informs our mortal part,
As full, as perfect, in a hair as heart;
As full, as perfect, in vile man that mourns,
As the rapt ſeraph that adores and burns:
To him, no high, no low, no great, no ſmall;
He fills, he bounds connects, and equals all. *Ibid.*

Know then this truth (enough for man to know)
"Virtue alone is happineſs below:"
The only point where human bliſs ſtands ſtill,
And taſtes the good without the fall to ill;
Where, only merit conſtant pay receives,
Is bleſs'd in what it takes, and what it gives;

The

The joy unequall'd, if its end it gain,
And if it loſe, attended with no pain:
Without ſatiety, tho' e'er ſo bleſt,
And but more reliſh'd as the more diſtreſs'd:
The broadeſt mirth unfeeling folly wears,
Leſs pleaſing far than virtue's very tears.
Good, from each object, from each place acquir'd,
For ever exercis'd, yet never tir'd;
Never elated, while one man's oppreſs'd,
Never dejected while another's bleſt;
And where no wants, no wiſhes can remain,
Since but to wiſh more virtue, is to gain.

Pope's Eſſay on Man.

Hear how learn'd Greece her uſeful rules indites,
When to repreſs, and when indulge our flights:
High on Parnaſſus' top her ſons ſhe ſhew'd,
And pointed out thoſe arduous paths they trod;
Held from afar, aloft, th' immortal prize,
And urg'd the reſt by equal ſteps to riſe.
Juſt precepts thus from great examples giv'n,
She drew from them what they deriv'd from heav'n.
The genr'ous critic fann'd the poet's fire,
And taught the world with reaſon to admire.

Pope's Eſſay on Criticiſm.

COUPLETS not forming complete Senſe, in Verſe of Eight Syllables.

In theſe Portions of four Lines, there muſt be no Alteration of Voice at the End of the firſt; the ſecond and third muſt end with the riſing Inflexion, and the fourth drop into the falling. *See page.* 131.

AN owl of magiſterial air,
Of ſolemn voice, of brow auſtere,
Aſſum'd the pride of human race,
And bore his wiſdom in his face. *Gay's Fables.*

A lion, tir'd with ſtate affairs,
Quite ſick of pomp, and worn with cares,
Reſolv'd (remote from noiſe and ſtrife)
In peace to paſs his latter life. *Ibid.*

As on a time the fox held forth
On conſcience, honeſty, and worth,
Sudden he ſtopt; he cock'd his ear;
Low dropt his bruſhy tail with fear. *Ibid.*

A ſneaking cur, the maſter's ſpy,
Rewarded for his daily lie,
With ſecret jealouſies and fears,
Set all together by the ears. *Ibid.*

A village cur of ſnappiſh race,
The perteſt puppy of the place,
Imagin'd that his treble throat
Was bleſt with muſic's ſweeteſt note. *Ibid.*

A hare,

A hare, who, in a civil way,
Comply'd with ev'ry thing, like Gay,
Was known by all the beſtial train
Who haunt the wood, or graze the plain.
Gay's Fables.

As forth ſhe went at early dawn,
To taſte the dew-beſprinkl'd lawn,
Behind ſhe hears the hunter's cries,
And from the deep-mouth'd thunder flies. *Ibid.*

As near a barn, by hunger led,
A peacock with the poultry fed;
All view'd him with an envious eye,
And mock'd his gaudy pageantry. *Ibid.*

Upon a time a neighing ſteed,
Who graz'd among a num'rous breed,
With mutiny had fir'd the train,
And ſpread diſſention through the plain. *Ibid.*

As on a time in peaceful reign,
A bull enjoy'd the flow'ry plain,
A maſtiff paſs'd; inflam'd with ire,
His eye-balls ſhot indignant fire. *Ibid.*

As in the cool of early day,
A poet ſought the ſweets of May,
The garden's frequent breath aſcends,
And ev'ry ſtalk with odour bends. *Ibid.*

As, in the ſunſhine of the morn,
A butterfly (but newly born)
Sat proudly perking on a roſe;
With pert conceit his boſom glows; *Ibid.*

His wings (all glorious to behold)
Bedropt with azure, jet, and gold,
Wide he diſplays; the ſpangled dew
Reflects his eyes, and various hue. *Gay's Fables.*

His now forgotten friend, a ſnail,
Beneath his houſe, with ſlimy trail
Crawls o'er the graſs; whom when he ſpies,
In wrath he to the gard'ner cries. *Ibid.*

As Doris at her toilette's duty,
Sat meditating on her beauty,
She now was penſive, now was gay,
And loll'd the ſultry hours away. *Ibid.*

He ſtrait aſſumes a ſolemn grace,
Collects his wiſdom in his face,
The crowd admire his wit, his ſenſe:
Each word hath weight and conſequence. *Ibid.*

What havock now ſhall thin our race,
When ev'ry petty clerk in place,
To prove his taſte and ſeem polite,
Will feed on geeſe both noon and night! *Ibid.*

When rogues like theſe (a ſparrow cries)
To honours and employments riſe,
I court no favour, aſk no place;
For ſuch preferment is diſgrace. *Ibid.*

Soon as your father's death was known,
(As if th' eſtate had been their own)
The gameſters outwardly expreſt
The decent joy within your breaſt. *Ibid.*

Britain,

Britain, a medly of the twain,
As pert as France, as grave as Spain,
In fancy wiſer than the reſt,
Laughs at them both, of both the jeſt.
Gay's Fables.

You might, ſays Cupid, doubt my parts,
My knowledge too in human hearts,
Should I the pow'r of gold diſpute,
Which great examples might confute. *Ibid.*

In other men we faults can ſpy,
And blame the mote that dims their eye,
Each little ſpeck and blemiſh find,
To our own ſtronger errors blind. *Ibid.*

The man who with undaunted toils
Sails unknown ſeas, to unknown ſoils,
With various wonders feaſts his ſight:
What ſtranger wonders does he write! *Ibid.*

If you, to ſerve a paltry end,
To knaviſh jobs can condeſcend,
We pay you the contempt that's due;
In that you have precedence too. *Ibid.*

When Xenophon, by numbers brav'd,
Retreated, and a people ſav'd,
That laurel was not all his own;
The plant by Socrates was ſown. *Ibid.*

When Philip's ſon, by glory led,
Had o'er the globe his empire ſpread;
When altars to his name were dreſs'd,
That he was man, his ſcars confeſs'd. *Ibid.*

Dogmatic jargon learnt by heart,
Trite ſentences, hard terms of art,
To vulgar ears ſeem'd ſo profound,
They fancy'd learning in the ſound. *Gay's Fables.*

While vulgar ſouls, of narrow parts,
Waſte life in low mechanic arts,
Let us (ſays he) to genius born,
The drudg'ry of our fathers ſcorn. *Ibid.*

Thus in aſſemblies have I ſeen
A nymph of brighteſt charms and mien,
Wake envy in each ugly face;
And buzzing ſcandal fills the place. *Ibid.*

The hen, who from the chilly air,
With pious wings protects her care;
And ev'ry fowl that flies at large,
Inſtructs me in a parent's charge. *Ibid.*

The ſheep, whoſe annual fleece is dy'd,
To guard man's health, and ſerve his pride,
Forc'd from his fold and native plain,
Is in the cruel ſhambles ſlain. *Ibid.*

The ſwarms who with induſtrious ſkill
His hives with wax and honey fill;
In vain whole ſummer days employ'd,
Their ſtores are ſold, their race deſtroy'd. *Ibid.*

If then ſelf-knowledge to purſue,
Direct our life in ev'ry view,
Of all the fools that pride can boaſt,
A coxcomb claims diſtinction moſt.

In

In days of yore my (cautious rhimes
Always except the preſent times)
A greedy vulture, ſkill'd in game,
Inur'd to guilt, unaw'd by ſhame,
Approach'd the throne in evil hour,
And ſtep by ſtep intrudes to pow'r. *Gay's Fables.*

A bee, of cunning, not of parts,
Luxurious, negligent of arts,
Rapacious, arrogant, and vain,
Greedy of pow'r, but more of gain,
Corruption ſow'd throughout the hive.
By petty rogues the great ones thrive. *Ibid.*

As one of theſe, in days of yore,
Rummag'd a ſhop of learning o'er;
Not, like our modern dealers, minding
Only the margin's breadth and binding;
A book his curious eye detains,
Where, with exacteſt care and pains,
Were ev'ry beaſt and bird pourtrayed,
That e'er the ſearch of man ſurvey'd. *Ibid.*

Shall not my fable cenſure vice,
Becauſe a knave is over-nice?
And, leſt the guilty hear and dread,
Shall not the decalogue be read?
If I laſh vice in gen'ral fiction,
Is't I apply, or ſelf-conviction?
Brutes are my theme. Am I to blame,
If men in morals are the ſame? *Ibid.*

Since then I dare not ſpeak my mind,
A truth conſpicuous to mankind;

Though in full luſtre ev'ry grace
Diſtinguiſh your celeſtial face;
Though beauties of inferior ray
(Like ſtars before the orb of day)
Turn pale and fade: I check my lays,
Admiring what I dare not praiſe. *Gay's Fables.*

You ſay your brother wants a place,
('Tis many a younger brother's caſe)
And that he very ſoon intends
To ply the court and teaze his friends.
If there his merits chance to find
A patriot of an open mind,
Whoſe conſtant actions prove him juſt
To both a king's and people's truſt;
May he, with gratitude attend,
And owe his riſe to ſuch a friend! *Ibid.*

Alike the laws of life take place
Through ev'ry branch of human race.
The monarch of long regal line
Was rais'd from duſt as frail as mine.
Can he pour health into his veins,
Or cool the fever's reſtleſs pains?
Can he (worn down in nature's courſe)
New brace his feeble nerves with force?
Can he (how vain is mortal pow'r!)
Stretch life beyond the deſtin'd hour? *Ibid.*

COUPLETS not forming complete Senſe, in Verſe of Ten Syllables.

In theſe Portions of four Lines, there muſt be no Alteration of Voice at the End of the firſt; the ſecond and third muſt end with the riſing Inflexion, and the fourth drop into the falling. *See page* 131.

LET us (ſince life can little more ſupply
Than juſt to look about us and to die)
Expatiate free o'er all this ſcene of man;
A mighty maze! but not without a plan.
Pope's Eſſay on Man.

As man, perhaps, the moment of his breath,
Receives the lurking principle of death;
The young diſeaſe that muſt ſubdue at length,
Grows with his growth, and ſtrengthens with his ſtrength. *Ibid.*

Whatever warms the heart, or fills the head,
As the mind opens, and its functions ſpread,
Imagination plies her dang'rous art,
And pours it all upon the peccant part. *Ibid.*

O happineſs! our being's end and aim!
Good, pleaſure, eaſe, content! whate'er thy name:
That ſomething ſtill which prompts th' eternal ſigh,
For which we bear to live, and dare to die. *Ibid.*

Love, hope, and joy, fair pleaſure's ſmiling train,
Hate, fear, and grief, the family of pain;
Theſe mix'd with art, and to due bounds confin'd,
Make, and maintain, the balance of the mind. *Ib.*

If

If nature thunder'd in his opening ears,
And ſtunn'd him with the muſic of the ſpheres,
How would he wiſh, that heav'n had left him ſtill
The whiſpering zephyr, and the purling rill!
Pope's Eſſay on Man.

What nothing earthly gives, or can deſtroy,
The ſoul's calm ſunſhine, and the heart-felt joy,
Is Virtue's prize: a better would you fix?
Then give Humility a coach and ſix. *Ibid.*

Heav'n forming each on other to depend,
A maſter, or a ſervant, or a friend,
Bids each on other for aſſiſtance call,
Till one man's weakneſs grows the ſtrength of all.
Ibid.

O fool! to think, God hates the worthy mind,
The lover, and the love of human kind,
Whoſe life is healthful, and whoſe conſcience clear;
Becauſe he wants a thouſand pounds a year! *Ibid.*

In all the madneſs of ſuperfluous health,
The trim of pride, the impudence of wealth,
Let this great truth be preſent, night and day;
But moſt be preſent, if we preach or pray. *Ibid.*

Know all the good that individuals find,
Or God and nature meant to mere mankind,
Reaſon's whole pleaſures, all the joys of ſenſe,
Lie in three words, health, peace, and competence.
Ibid.

As fruits ungrateful to the planter's care,
On ſavage ſtocks inſerted, learn to bear,
The ſureſt virtues thus from paſſion's ſhoot,
Wild nature's vigour working at the root.
Pope's Eſſay on Man.

Superior beings, when of late they ſaw
A mortal man unfold all nature's law,
Admir'd ſuch wiſdom in an earthly ſhape,
And ſhew'd a Newton as we ſhew an ape. *Ibid.*

Preſumptuous man! the reaſon would'ſt thou find
Why form'd ſo weak, ſo little, and ſo blind?
Firſt, if thou canſt, the harder reaſon gueſs,
Why form'd no weaker, blinder, and no leſs? *Ibid.*

Oh, ſons of earth! attempt ye ſtill to riſe
By mountains pil'd on mountains to the ſkies?
Heav'n ſtill with laughter the vain toil ſurveys,
And buries madmen in the hopes they raiſe. *Ibid.*

The lamb thy riot dooms to bleed to-day,
Had he thy reaſon, would he ſkip and play?
Pleas'd to the laſt, he crops the flow'ry food,
And licks the hand juſt rais'd to ſhed his blood.
Ibid.

Has God, thou fool! work'd ſolely for thy good,
Thy joy, thy paſtime, thy attire, thy food?
Who for thy table feeds the wanton fawn,
For him as kindly ſpreads the flow'ry lawn. *Ibid.*

Did here the trees with ruddier burdens bend,
And there the ſtreams in purer rills deſcend?
What war could raviſh, commerce could beſtow,
And he return'd a friend, who came a foe. *Ibid.*

But

But fortune's gifts, if each alike poſſeſt,
And each were equal, muſt not all conteſt?
If then to all men happineſs was meant,
God in externals could not place content.
Pope's Eſſay on Man.

Say will the falcon, ſtooping from above,
Smit with her varying plumage, ſpare the dove?
Admires the jay the inſect's gilded wings,
Or hears the hawk, when Philomela ſings? *Ibid.*

Whate'er of life all-quickening æther keeps,
Or breathes thro' air, or ſhoots beneath the deeps,
Or pours profuſe on earth; one nature feeds
The vital flame, and ſwells the genial ſeeds. *Ibid.*

Of all the cauſes which conſpire to blind
Man's erring judgment, and miſguide the mind,
What the weak head with ſtrongeſt bias rules,
Is pride, the never-failing vice of fools.
Pope's Eſſay on Criticiſm.

Poets, a race long unconfin'd, and free,
Still fond and proud of ſavage liberty,
Receiv'd his laws; and ſtood convinc'd 'twas fit,
Who conquer'd nature, ſhould preſide o'er wit. *Ibid.*

Poets, like painters, thus, unſkill'd to trace
The naked nature, and the living grace,
With gold and jewels cover ev'ry part,
And hide with ornaments their want of art. *Ibid.*

The bookful blockhead, ignorantly read,
With loads of learned lumber in his head,
With his own tongue ſtill edifies his ears,
And always liſt'ning to himſelf appears. *Ibid.*

What

What crouds of theſe impenitently bold,
In ſounds and jingling ſyllables grown old,
Still run on poets, in a raging vein,
Ev'n to the dregs and ſqueezings of the brain.
Pope's Eſſay on Criticiſm.

But if in noble minds ſome dregs remain
Not yet purg'd off, of ſpleen and ſour diſdain;
Diſcharge that rage on more provoking crimes,
Nor fear a dearth in theſe flagitious times. *Ibid.*

Hail, bards triumphant! born in happier days;
Immortal heirs of univerſal praiſe!
Whoſe honours with increaſe of ages grow,
As ſtreams roll down, enlarging as they flow. *Ibid.*

But in ſuch lays as neither ebb nor flow,
Correctly cold and regularly low,
That ſhunning faults, one quiet tenor keep;
We cannot blame indeed—but we may ſleep. *Ibid.*

Meanly they ſeek the bleſſing to confine,
And force that ſun but on a part to ſhine,
Which not alone the ſouthern wit ſublimes,
But ripens ſpirits in cold northern climes. *Ibid.*

When firſt young Maro in his boundleſs mind
A work t'outlaſt immortal Rome deſign'd,
Perhaps he ſeem'd above the critic's law,
And but from nature's fountain ſcorn'd to draw.
Ibid.

So modern 'pothecaries, taught the art
By doctors' bills to play the doctor's part,
Bold in the practice of miſtaken rules,
Preſcribe, apply, and call their maſters fools. *Ibid.*

Once

Once on a time, La Mancha's knight, they ſay,
A certain bard encount'ring on the way,
Diſcours'd in terms as juſt, with looks as ſage,
As e'er could Dennis, of the Grecian ſtage.
Pope's Eſſay on Criticiſm.

Unerring nature, ſtill divinely bright,
One clear, unchang'd, and univerſal light,
Life, force, and beauty, muſt to all impart,
At once the ſource, and end, and teſt of art. *Ibid.*

A prudent chief not always muſt diſplay
His pow'rs in equal ranks, and fair array,
But with th' occaſion and the place comply,
Conceal his force, nay ſeem ſometimes to fly. *Ibid.*

Some figures monſtrous and miſ-ſhap'd appear,
Conſider'd ſingly, or beheld too near,
Which but proportion'd to their light or place,
Due diſtance reconciles to form and grace. *Ibid.*

Thus when we view ſome well-proportioned dome,
(The world's juſt wonder, and ev'n thine, O Rome!)
No ſingle parts unequally ſurprize,
All comes united to th' admiring eyes. *Ibid.*

Not with more glories on th' etherial plain
The ſun firſt riſes o'er the purpled main,
Than iſſuing forth, the rival of his beams
Launch'd on the boſom of the ſilver Thames.

Cloſe by thoſe meads for ever crown'd with flow'rs,
Where Thames with pride ſurveys his riſing tow'rs,
There ſtands a ſtructure of majeſtic fame,
Which from the neighb'ring Hampton takes its name.

On

On their own axis as the planets run,
Yet make at once their circle round the ſun;
So two conſiſtent motions act the ſoul,
And one regards itſelf, and one the whole.
Pope's Eſſay on Man.

But errs not nature from this gracious end,
From burning ſuns when livid deaths deſcend,
When earthquakes ſwallow, or when tempeſts ſweep
Towns to one grave, whole nations to the deep?
No ('tis reply'd) the firſt almighty cauſe
"Acts not by partial, but by gen'ral laws." *Ibid.*

Of ſyſtems poſſible, if 'tis confeſt
That wiſdom infinite muſt form the beſt,
Where all muſt full, or not coherent be,
And all that riſes, riſe in due degree;
Then, in the ſcale of life and ſenſe, 'tis plain.
There muſt be, ſomewhere, ſuch a rank as man. *Ibid.*

When the proud ſteed ſhall know, why man reſtrains
His fiery courſe, or drives him o'er the plains;
When the dull ox, why now he breaks the clod,
Is now a victim, and now Egypt's God;
Then ſhall man's pride and dullneſs comprehend
His action's, paſſion's, being's, uſe and end. *Ibid.*

He who, thro' vaſt immenſity can pierce,
See worlds on worlds compoſe one univerſe,
Obſerve how ſyſtem into ſyſtem runs,
What other planets circle other ſuns,
What vary'd beings peoples every ſtar,
May tell, why heav'n made all things as they are.
Ibid.

Fools! who from hence into the notion fall,
That vice or virtue there is none at all.

If

If white and black, blend, ſoften, and unite
A thouſand ways, is there no black or white?
Aſk your own heart; and nothing is ſo plain,
'Tis to miſtake them, coſts the time and pain.
Pope's Eſſay on Man.

Could he, whoſe rules the whirling comet bind,
Deſcribe, or fix, one movement of his mind?
Who ſaw the ſtars here riſe, and there deſcend,
Explain his own beginning or his end?
Alas, what wonder! man's ſuperior part
Uncheck'd may riſe, and climb from art to art;
But when his own great work is but begun,
What reaſon weaves, by paſſion is undone. *Ibid.*

Oft in the paſſions wild rotation toſt,
Our ſpring of action to ourſelves is loſt:
'Tir'd, not determin'd, to the laſt we yield,
And what comes then is maſter of the field,
As the laſt image of that troubled heap,
When ſenſe ſubſides, and fancy ſports in ſleep,
(Tho' paſt the recollection of the thought)
Becomes the ſtuff of which our dream is wrought;
Something, as dim to our internal view,
Is thus perhaps the cauſe of all we do.
Pope's Ethic Epiſtles.

The ſenſe to value riches with the art
T'enjoy them, and the virtue to impart,
Not meanly, nor ambitiouſly purſu'd,
Not ſunk by ſloth, nor rais'd by ſervitude;
To balance fortune by a juſt expence,
Join with œconomy, magnificence,
With ſplendor, charity; with plenty, health;
Oh teach us, Bathurſt! yet unſpoil'd by wealth!
That ſecret rare, between th' extremes to move
Of mad good-nature, and of mean ſelf-love. *Ibid.*

VERSE with unequal Pauſes.

SCARCELY any thing is more difficult to young people than to read verſe where the principal pauſes do not take place at the end of the line: and though this common boundary of ſenſe and ſound is often broken down by the poet for the nobleſt purpoſes of compoſition, the young reader cannot at firſt prevail on himſelf to follow him, but finds himſelf ſtopped at the end of the line as if it terminated by a precipice. In this caſe, it is preſumed, the pupil may be much aſſiſted by having the lines arranged out of their uſual order: this method will tend greatly to keep the eye from impoſing on the ear, and inclining the voice to drop on that part of a ſentence when it ought to be ſuſpended. If the pupil therefore be made to read the verſe as divided into lines by the longeſt pauſes, and then to read it with the ſame pauſes, and inflexions in its metrical order, it is preſumed he will be more eaſily led into the true pronunciation of it.

Grant that the pow'rful ſtill the weak control,
Be man the wit and tyrant of the whole,
Nature that tyrant checks;
He only knows and helps
Another creature's wants and woes.

Pope's Eſſay on Man.

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Be man the wit and tyrant of the whole,
Nature that tyrant checks; he only knows
And helps another creature's wants and woes.

Aſpiring

Aſpiring to be Gods if angels fell,
Aſpiring to be angels, men rebel;
And who but wiſhes
To invert the laws of order,
Sins againſt th' eternal cauſe.

Pope's Eſſay on Man.

Aſpiring to be Gods if angels fell,
Aſpiring to be angels, men rebel;
And who but wiſhes to invert the laws
Of order, ſins againſt th' eternal cauſe.

Who noble ends by noble means obtains,
Or failing, ſmiles in exile or in chains,
Like good Aurelius let him reign,
Or bleed like Socrates;
That man is great indeed. *Ibid.*

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Or failing, ſmiles in exile or in chains,
Like good Aurelius let him reign, or bleed
Like Socrates, that man is great indeed.

Two principles in human nature reign,
Self-love to urge, and reaſon to reſtrain;
Nor this a good, nor that a bad we call;
Each works its end to rule and govern all:
And to their proper operation
Still aſcribe all good,
To their improper,
Ill. *Ibid.*

Two principles in human nature reign,
Self-love to urge, and reaſon to reſtrain;

Nor

Nor this a good, nor that a bad we call;
Each works its end to rule and govern all:
And to their proper operation, ſtill
Aſcribe all good, to their improper, ill.

Some beauties yet no precepts can declare
For there's a happineſs as well as care.
Mùſic reſembles póetry:
In each are nameleſs graces, which no methods teach,
And which a maſter hand alone can reach.
If where the rules not far enough extend,
(Since rules were made but to promote their end)
Some lucky licence
Anſwer to the full th' intent propos'd,
That licence is a rule.
Thus Pegaſus, a nearer way to take,
May boldly deviate from the common track;
From vulgar bounds with brave diſorder part,
And ſnatch a grace beyond the reach of art,
Which, without paſſing through the judgment,
Gains the heart,
And all its end at once obtains. *Pope's Eſſay on Crit.*

Some beauties yet no precepts can declare,
For there's a happineſs as well as care.
Muſic reſembles poetry, in each
Are nameleſs graces which no methods teach,
And which a maſter hand alone can reach.
If, where the rules not far enough extend,
(Since rules were made but to promote their end)
Some lucky licence anſwer to the full
Th' intent propos'd, that licence is a rule.
Thus Pegaſus, a nearer way to take,
May boldly deviate from the common track;

From

From vulgar bounds with brave diſorder part,
And ſnatch a grace beyond the reach of art,
Which, without paſſing thro' the judgment, gains
The heart, and all its end at once attains.

See, thro' this air, this ocean, and this earth,
All matter quick, and burſting into birth.
Above, how high progreſſive life may go!
Around how wide! how deep extend below!
Vaſt chain of being, which from God began,
Natures æthereal, human, angel, man,
Beaſt, bird, fiſh, inſect!
What no eye can ſee, no glaſs can reach!
From infinite to thee, from thee to nothing!
On ſuperior pow'rs were we to preſs,
Inferior might on our's:
Or in the full creation leave a void,
Where, one ſtep broken, the great ſcale's deſtroy'd;
From nature's chain, whatever link you ſtrike,
Tenth or ten thouſandth, breaks the chain alike.
Pope's Eſſay on Man.

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All matter quick, and burſting into birth.
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From thee to nothing! On ſuperior pow'rs
Were we to preſs, inferior might on our's:
Or in the full creation leave a void,
Where, one ſtep broken, the great ſcale's deſtroy'd;
From nature's chain whatever link you ſtrike,
Tenth or ten thouſandth, breaks the chain alike.

And if each ſyſtem in gradation roll,
Alike eſſential to th' amazing whole;
The leaſt confuſion but in one,
Not all that ſyſtem only,
But the whole muſt fall.
Let earth unbalanc'd from her orbit fly,
Planets and ſuns run lawleſs thro' the ſky,
Let ruling angels from their ſpheres be hurl'd,
Being on being wreck'd, and world on world,
Heav'n's whole foundations to their centre nod,
And nature tremble to the throne of God!
All this dread order break!—for whom?—for thee?
Vile worm!—Oh, madneſs! pride! impiety!

Pope's Eſſay on Man.

And if each ſyſtem in gradation roll,
Alike eſſential to th' amazing whole;
The leaſt confuſion but in one, not all
That ſyſtem only, but the whole muſt fall.
Let earth unbalanc'd from her orbit fly,
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All this dread order break!—for whom?—for thee?
Vile worm!—Oh, madneſs! pride! impiety!

This paſſage has been ſtrangely metamorphoſed by Warburton, in his edition of Pope (which has been followed by moſt of the ſucceeding editions) to the utter ruin of the author's ſenſe. In theſe editions we find the laſt line but two—

And nature trembles to the throne of God—

Where, by putting the verb *tremble* into the declarative inſtead of the interrogative form, and pointing the word *God* with a colon inſtead of a note of interrogation or admiration, he does not only lower the poet's meaning, but almoſt reduces it to no meaning at all. But whether this alteration aroſe from the inadvertency of Warburton, or the ignorance of the tranſcriber or printer, it is certain that in Pope's own edition of his Eſſay on Man, it is as I have given it above. Nor ought we to be too ſevere on commentators or printers for miſpointing the works of others, when we ſometimes find authors themſelves unable to expreſs their ſenſe by the points they adopt. The following paſſage from the ſame author, it is highly probable, is a proof of it:

Curs'd be the verſe, how well ſoe'er it flow,
That tends to make one worthy man my foe,
Give virtue ſcandal, innocence a fear,
Or from the ſoft-eyed virgin ſteal a tear!
But he who hurts a harmleſs neigbour's peace,
Inſults fall'n worth, or beauty in diſtreſs,
Who loves a lie, lame ſlander helps about,
Who writes a libel, or who copies out,
That fop whoſe pride affects a patron's name,
Yet abſent, wounds an author's honeſt fame,
Who can your merit ſelfiſhly approve,
And ſhow the ſenſe of it without the love,
Who has the vanity to call you friend,
Yet wants the honour, injur'd to defend,
Who tells whate'er you think, whate'er you ſay,
And if he lie not, muſt at leaſt betray,
Who to the Dean and ſilver bell can ſwear,
And ſee at Cannons what was never there,
Who reads but with a luſt to miſapply,
Make ſatire a lampoon, and fiction lie,

A laſh

A laſh like mine no honeſt man ſhall dread,
But all ſuch babbling blockheads in his ſtead.
Pope's Prologue to his Satires.

In this paſſage we find a nominative caſe commence at the fifth line, which has no verb to correſpond to it till the laſt but one, and conſequently no ſenſe can be formed, and yet in Pope's own edition of his Prologue to his Satires, we find a full point, or period, at *lie*, the end of the laſt line but two. This error aroſe in all probability from the uncommon length of the period, which is ſo apt to lead injudicious readers to a fall of the voice too ſoon; for that the ſenſe is not formed till the laſt line, will be apparent, if we take the leading parts of the ſentence, and join them together in their proſaic order: the ſentence will then ſtand thus:

"He, who does all theſe things, all ſuch babbling blockheads, ſhall dread a laſh like mine, but no honeſt man."

In reading this paſſage, therefore, the voice ſhould not aſſume the falling inflexion at the end of any line but the laſt. This to an injudicious reader would be an unſupportable taſk, nor would the taſk be leſs ſupportable to the hearer; but if, according to the rule before laid down, page 131, we pauſe at the end of every firſt line in each couplet, without altering the voice; or, in other words, if we end the firſt line of every couplet with a monotone, and every ſecond line with the riſing inflexion, we ſhall find a ſufficient variety; and what will more than compenſate for any ſameneſs. By this method of reading, we ſhall find all the parts of the ſentence kept cloſely together, ſo as to form one complete

whole, inſtead of that unmeaning, inſignificant variety which we generally hear in reading ſentences of this kind, which diſſipates and confuſes the ſenſe without really gratifying the ear; for a long paſſage like this, though in the ſame tone, if that tone is different from the greateſt part of the poem, it may juſtly be eſteemed a variety upon the whole.

Exactly the ſame obſervations hold good, both in the punctuation and reading of the following elegant paſſage in Pope's Apology for his Satires, where he draws the character of Addiſon:

Peace to all ſuch, but were there one whoſe fires
True genius kindles, and fair fame inſpires;
Bleſt with each talent and each art to pleaſe,
And born to write, converſe, and live with eaſe;
Should ſuch a man, too fond to rule alone,
Bear, like a Turk, no brother near the throne;
View him with ſcornful, yet with jealous eyes,
And hate for arts that caus'd himſelf to riſe;
Damn with faint praiſe, aſſent with civil leer,
And without ſneering, teach the reſt to ſneer;
Willing to wound, and yet afraid to ſtrike,
Juſt hint a fault, and heſitate diſlike;
Alike reſerv'd to blame or to commend,
A tim'rous foe, and a ſuſpicious friend;
Dreading ev'n fools, by flatterers beſieg'd,
And ſo obliging that he ne'er oblig'd;
Like Cato give his little ſenate laws,
And ſit attentive to his own applauſe;
While wits and Templars every ſentence raiſe,
And wonder with a fooliſh face of praiſe;
Who but muſt laugh, if ſuch a man there be,
Who would not weep—if Atticus were he!

Pope's Prologue to his Satires.

In

In this long ſentence no ſenſe is formed till the laſt line but one, and yet in Pope's own edition, as well as in every other, we find a full ſtop at *praiſe*, where but one part of the ſentence is finiſhed; for as the whole is formed on a condition, no ſenſe can be formed till the conſequence of that condition is pronounced. The conditional part of this ſentence extends to the laſt line but two, for it amounts to no more than ſaying, *Should ſuch a man act in the manner here deſcribed*,—which every one ſees requires, *who would not weep* — to make it complete ſenſe, and unleſs the voice be ſuſpended with the riſing inflexion at the word *praiſe*, the ſenſe of the paſſage muſt be deſtroyed.

There is a paſſage, in this poet's Imitations of Horace, remarkable for its beauty, which, though not improperly pointed, is perhaps as often improperly read as thoſe we have been conſidering.

What arm'd for virtue when I point the pen,
Brand the bold front of ſhameleſs guilty men;
Daſh the proud gameſter from his gilded car,
Bare the mean heart that lurks beneath a ſtar?
Can there be wanting, to defend her cauſe,
Lights of the church, or guardians of the laws?
Could penſion'd Boileau laſh in honeſt ſtrain,
Flatterers and bigots ev'n in Lewis' reign?
Could laureate Dryden fool and friar engage,
Yet neither Charles nor James be in a rage,
And I not ſtrip the gilding off a knave,
Unplac'd, unpenſion'd, no man's heir or ſlave?
I will, or periſh in the generous cauſe:
Hear this and tremble you who 'ſcape the laws.

Pope's Imitations of Horace.

This paſſage is a ſeries of queſtions, ſeveral of which form perfect ſenſe independent on the other; but as all of them require the riſing inflexion at the end, each couplet muſt be read as in the preceding examples, and the voice muſt not adopt the other inflexion, or drop at any of the pauſes, till the end of the laſt line but one: at the end of the preceding line, on the word *ſlave*, the voice ſhould be ſuſpended in the riſing inflexion, and make a long pauſe, that the concluſion in the two laſt lines may be more forcible and ſolemn. By thus ſupporting the voice in the riſing inflexion upon every queſtion, and raiſing it ſomewhat higher and pauſing ſomewhat longer upon the laſt, the whole will be united into one maſs, which will come to the mind with accumulated and increaſing energy.

BLANK

BLANK VERSE.

IF an arrangement of the lines according to the length of the pauſes, be found uſeful in teaching young people to pronounce verſe in rhyme, it is preſumed ſuch an arrangement cannot be without its advantages in our inſtructions to read blank verſe: for an error frequently occurs in reading this verſe, as groſs as dropping the voice upon the rhyme when the ſenſe forbids it. Writers of blank verſe affect to end the line without any pauſe, or with as ſmall a pauſe as poſſible, and readers are too apt, where they ſee no pauſe at the end of the line, to run the lines together, without attending to ſuch pauſes as they would make in proſe, for fear we ſhould ſuppoſe they do not know how to read blank verſe: this makes them frequently pronounce the words at the end of one line and the beginning of the next much more ſwiftly than any other part of the verſe, to the utter ruin of the harmony: for all verſe requires a ſtated regular march of the ſyllables, and it is in this *march* the grandeur and beauty of the verſe conſiſts. The ſtructure and punctuation of blank verſe, therefore, is a ſource of error and perplexity to young readers; and perhaps nothing will ſo much prevent their making falſe pauſes in ſome places, and uniting words too cloſely in others, as arranging the verſe into ſuch lines, as have ſmaller pauſes in any part of them than at the end.

With reſpect to the pauſe of ſuſpenſion at the end of every line in blank verſe, which ſome writers inſiſt upon as neceſſary to the harmony, ſee Elements of Elocution, vol. ii. p. 207. where the ſubject is fully diſcuſſed.

OF man's firſt diſobedience,
And the fruit of that forbidden tree,
Whoſe mortal taſte,
Brought death into the world, and all our woe, with loſs of Eden,
'Till one greater Man reſtore us, and regain the bliſsful ſeat
Sing, heav'nly Muſe,
That on the ſecret top of Oreb, or of Sinai,
Didſt inſpire that ſhepherd,
Who firſt taught the choſen ſeed,
In the beginning, how the heav'ns and earth
Roſe out of Chaos:
Or if Sion hill delight thee more,
And Siloa's brook that flow'd faſt by the oracle of God;
I thence invoke thy aid to my advent'rous ſong,
That with no middle flight intends to ſoar
Above th' Aonian mount,
While it purſues
Things
Unattempted yet in proſe or rhyme.
And chiefly Thou, O Spirit,
That doſt prefer before all temples th' upright heart and pure,
Inſtruct me, for Thou know'ſt:
Thou from the firſt was preſent,
And with mighty wings outſpread
Dove-like ſat'ſt brooding on the vaſt abyſs,
And mad'ſt it pregnant:
What in me is dark, illumine;
What is low, raiſe and ſupport;
That to the height of this great argument
I may aſſert eternal Providence,
And juſtify the ways of God to men.

OF

OF man's firſt diſobedience, and the fruit
Of that forbidden tree, whoſe mortal taſte
Brought death into the world, and all our woe,
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In the beginning how the heav'ns and earth
Roſe out of Chaos: or if Sion hill
Delight thee more, and Siloa's brook that flow'd
Faſt by the oracle of God; I thence
Invoke thy aid to my advent'rous ſong,
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Above th' Aonian mount, while it purſues
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Before all temples th' upright heart and pure,
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Waſt preſent, and with mighty wings outſpread
Dove-like ſat'ſt brooding on the vaſt abyſs,
And mad'ſt it pregnant: what in me is dark,
Illumine; what is low, raiſe and ſupport;
That to the height of this great argument
I may aſſert eternal Providence,
And juſtify the ways of God to men.

OTHELLO'S APOLOGY.

MOST potent, grave, and reverend ſigniors,
My very noble and approv'd good maſters;
That I have ta'en away this old man's daughter,
It is moſt true;
True, I have married her;
The very head and front of my offending
Hath this extent;

No more.
Rude am I in ſpeech,
And little bleſs'd with the ſet phraſe of peace;
For ſince theſe arms of mine had ſeven years pith,
Till now ſome nine moons waſted,
They have us'd their deareſt action in the tented field;
And little of this great world can I ſpeak,
More than pertains to feats of broils and battles;
And therefore little ſhall I grace my cauſe,
In ſpeaking for myſelf.
Yet, by your patience,
I will a round, unvarniſh'd tale deliver,
Of my whole courſe of love;
What drugs,
What charms,
What conjuration,
And what mighty magic,
(For ſuch proceeding I am charg'd withal)
I won his daughter with.——
Her father lov'd me,
Oft invited me;
Sill queſtion'd me the ſtory of my life,
From year to year;
The battles,
Sieges,
Fortunes that I have paſt.
I ran it through, ev'n from my boyiſh days,
To th' very moment that he bad me tell it.
Wherein I ſpake of moſt diſaſtrous chances,
Of moving accidents by flood and field:
Of hair-breadth 'ſcapes in th' imminent deadly breach;
Of being taken by the inſolent foe, and ſold to ſlavery;
Of my redemption thence,
And with it all my travel's hiſtory:
Wherein of antres vaſt, and deſarts idle,

Rough

Rough quarries, rocks, and hills, whoſe heads touch heav'n,
It was my hint to ſpeak.
All theſe to hear, would Deſdemona ſeriouſly incline.
But ſtill the houſe-affairs would draw her thence,
Which ever as ſhe could with haſte diſpatch,
She'd come again, and with a greedy ear
Devour up my diſcourſe;
Which I obſerving,
Took once a pliant hour,
And found goods means,
To draw from her a prayer of earneſt heart,—
That I would all my pilgrimage dilate;
Whereof by parcels ſhe had ſomething heard,
But not diſtinctively.
I did conſent,
And often did beguile her of her tears,
When I did ſpeak of ſome diſtreſsful ſtroke
That my youth ſuffer'd.
My ſtory being done,
She gave me for my pains a world of ſighs:
She ſwore, in faith, 'twas ſtrange, 'twas paſſing ſtrange;
'Twas pitiful, 'twas wond'rous pitiful—
She wiſh'd ſhe had not heard it;
Yet ſhe wiſh'd that heav'n had made her ſuch a man;
She thank'd me,
And bade me, if I had a friend that lov'd her,
I ſhould but teach him how to tell my ſtory,
And that would woe her.
On this hint I ſpake;
She lov'd me for the dangers I had paſt;
And I lov'd her, that ſhe did pity them:
This only is the witchcraft I have us'd.

Shakſpeare.

In

In the ſame manner any portion of verſe may be tranſcribed into lines ending with the longeſt pauſes, and be a uſeful exerciſe for the pupil to read, or learn by heart, till his ear is properly regulated.

THUS has no method been neglected, which afforded the leaſt proſpect of facilitating the art of reading and ſpeaking. Many of theſe methods, I doubt not, will be thought minute and trifling, by thoſe who have only amuſed themſelves with the common plauſible declamation, which is every where to be met with on the ſubject; but thoſe who underſtand it practically, will know, that, in order to be uſeful in any art, we muſt deſcend to particulars. Theſe particulars indeed make but a mean appearance, compared with high-ſounding general obſervations on the nature and effects of a good elocution; but a ſingle rule, that teaches us where to pauſe, and how to inflect the voice on a particular member of a ſentence, in conformity to the ſenſe of it, is of more real ſervice than volumes of oratory upon oratory, where every thing is pleaſing, and every thing uſeleſs. Let thoſe who can write like Pope, ſpeak as contemptuouſly of commas and points as he did; let thoſe who can ſpeak directly to the heart, deſpiſe every guide but their own feelings: but let thoſe who have given no proofs of their excellence, take heed how they undervalue thoſe common helps adopted by the bulk of mankind, leſt they make us ſuſpect it is the only method they have of hiding their mediocrity from the world.

THE END

LBJe'29